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BRUNA CASTAGNA

Leading Contralto of the Metropolitan Opera Association
Will Be Heard in Concert This Season

COMING OUT OF CASA MANSI

(formerly the residence of Napoleon's sister, Paolina Borghese) after a rehearsal for the benefit concert in Bagni di Lucca, in which the centenary of Pergolesi was observed. Left to right: Adolfo Betti; Mrs. Monnier-Betti, cellist; Enrico Pardini, cellist; Erno Valasek, violinist; Maestro Sarti, pianist; and Francoise Monnier, violinist.

NATHAN MILSTEIN,

violinist, in the Swiss Alps this summer. He comes to America again for a trans-continental tour in January.

JOHN McCORMACK

after an absence of two years abroad is fulfilling a concert tour in this country which at present includes forty engagements.

KAROL FAHNESTOCK

in Michigan. Mr. Fahnestock has returned to Philadelphia and resumed his activities as pianist and teacher.

JOSEF and ROSINA LHEVINNE,

pianists, back in New York after a vacation in Colorado, Maine and Wisconsin, are entering an active season of concerts. November already includes these engagements for Mr. and Mrs. Lhevinne: 1, Hackensack, N. J.; 5, Paterson, N. J.; 7, Carnegie Hall, New York; 9, Corsicana, Tex.; 10, Little Rock, Ark.; 20, Poughkeepsie, N. Y. Mr. Lhevinne is to appear alone on November 12 in Montivallo, Ala.; 17, in Chicago.

LILA LA MOTTE

beginning her career as a pianist after studying with Joseph Pembaur in Munich, and Cortot in Paris, was forced to abandon concert tours in Europe because of arthritis in her fingers. However, she set to work to master the technic of dramatic art in a repertoire of character sketches. Both as character actress and as dramatic reader, Miss La Motte has given original programs of sketches from life. She is scheduled for one of these programs at the Chicago Woman's Club Theatre on October 27, and during November is to fulfill engagements in the east. In her recitals Miss La Motte will have the assistance of the Herman Clebanoff String Quartet. (Photo by Maurice.)

ALEXANDER BRAILOWSKY

with his new American-bought La Salle automobile in the garden of his villa at Lausanne. America will hear the pianist soon after the first of the year. (Photo © by Max Kettel.)

VERA BRODSKY and HAROLD TRIGGS

will appear in concert this season from coast to coast under the management of the Metropolitan Musical Service of Buffalo, N. Y. They are now appearing as repeated guest artists on Fred Waring's radio broadcasts. (Photo by Harold Stein.)

THE SCIONTIS RETURN FROM EUROPE.

Back from a two months' sojourn in his native Italy, Silvio Scionti and his wife have returned to Chicago to their class of piano students at the Chicago Musical College. As heretofore, Scionti will hold master classes in the South, where he is to present for the first time in Shreveport, La., San Antonio, Tex., and other cities piano ensembles with sixteen pianists playing regular symphonic works arranged by Scionti and directed by himself. A similar program is to be one of the features of the Chicago season and will be heard after the New Year, probably in Orchestra Hall.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Winter Musical Activities Get Under Way in London

Autumn "Proms" End—Sir Henry Wood Starts New Sunday Series—Other Orchestral Doings and Prospects—Rose Bampton in Recital—Dresden Opera Visit Due

By CÉSAR SAERCHINGER

LONDON.—Sir Henry Wood, debonair as ever for all his sixty-seven years, true to the tradition established by himself a generation ago, ended the early autumn promenade concerts season with a performance of Beethoven's ninth symphony. It was no worse than could be expected after eight weeks' nightly playing and conducting, and no better. The attendance during those weeks has broken all records and the enthusiasm was of the kind usually reserved for transoceanic flights and other endurance tests.

Speaking of endurance, Sir Henry certainly deserves a rest; but nothing daunted, even before the Prom season had ended, he had begun rehearsals with his Queens Hall Orchestra (a new body under an old name) for the new series of Sunday afternoon concerts which started a few days ago—one day after the end of the Proms. There are men who take brand-new wives at sixty-seven; but rarely do they take a brand-new orchestra with which to begin a new artistic life. Sir Henry, on no less provocation than that Sir Thomas Beecham has moved his Sunday series to Covent Garden, embarks upon an autumnal musical honeymoon at Queens Hall. Since central London already boasts four separate full-sized symphony orchestras, one wonders how a fifth could, as it were, be stamped out of the ground; and the presence of some London Symphony Orchestra men unsuccessfully hiding behind their instruments does not quite explain the phenomenon. But there it is—and after one week's rehearsal this new Queens Hall Orchestra played very well, featuring Tschaikowsky, with Benno Moiseiwitch playing the B flat minor piano concerto, and a seminovelty, Dohnanyi's Symphonic Moments.

On the same afternoon, at the same hour, Sir Thomas started his Covent Garden series with the London Philharmonic Orchestra and Richard Tauber singing "excerpts," from Mozart to Smetana, while Sir Landon Ronald, at the Palladium, conducted his New Symphony Orchestra in the first of the season's Sunday League concerts, with Solomon playing the Rachmaninoff C minor concerto. Sir Thomas, in excellent form, conducted early Beethoven and late Franck (D minor), not forgetting the indispensable Delius.

THE BIG SERIES

So the orchestral offensive may be said to have started simultaneously on three fronts; while the main column—the big subscription series at the Queens Hall—is waiting for the zero hour. The plans are all laid: the B. B. C. Symphony Orchestra has announced fifteen Wednesday evenings, of which eight are to be conducted by Adrian Boult, the rest by guests including Beecham, Mengelberg, Harty and Ansermet. The soloists include Iturbi, Petri, Myra Hess, Gieseking, Szigeti, Casals and the brothers Busch. Choral works are a feature, such as Handel's Alexander's Feast, Elgar's Dream of Gerontius, and the B. B. C. Choral Society will collaborate in the first British (concert) performance of Busoni's Doktor Faust. The only instrumental novelties are Hamilton Harty's piano concerto (revised version), played by the composer, and the late Alban Berg's violin concerto played by Louis Krasner.

The Royal Philharmonic Society has scheduled twelve Thursday concerts for its 125th season, and surprisingly only four are entrusted to Sir Thomas Beecham, the rest going to Harty, Weingartner (two each), Boult, Sargent and Constant Lambert. At one of the concerts the Dresden State Opera Orchestra officiates under its own conductor, Dr. Karl Böhm, who is going to let London hear the original, unedited version of Bruckner's fourth symphony. Other novelties (for London) are Pfitzner's piano concerto, played by Edwin Fischer and Castelnuovo-Tedesco's Taming of the Shrew overture. At the final concert a new British work (composer unknown) is scheduled in honor of King Edward's Coronation.

In two of the concerts, two eminent choruses (the Philharmonic Choir and the Huddersfield Choral Society) will collaborate, giving Berlioz' Romeo and Juliet, Walton's Belshazzar's Feast and Mozart's C minor Mass. Szigeti, Serkin, Katherine Goodson and Cyril Smith (piano) are the other soloists. The society's gold medal will be awarded to Richard Strauss (whose Zarathustra and Heldenleben are being played), and to Felix Weingartner. The saxophone (in the hands of Sigurd Rascher) will be

(*Continued on page 16*)

Boston Symphony Orchestra Premiers Work by Messiaen

Composer of "La Jeune France" Represented by Mystical Score—Franck's Redemption Performed by WPA Forces

By MOSES SMITH

BOSTON.—Olivier Messiaen's Les Offrandes Oubliées received its first American performances at the concerts of the Boston Symphony Orchestra, directed by Dr. Serge Koussevitzky, on October 16 and 17. The composer, it may be recalled, is a young Frenchman of twenty-eight, who joined with three of his fellows recently to inaugurate what they called *La Jeune France*, issuing a manifesto in the most approved style, and taking their cue, so far as the title of the group is concerned, from Berlioz.

Unfortunately Messiaen is no Berlioz or even a Saint-Saëns, who also had some words to say in his day about a purer French music. So much was evident from the performances of Les Offrandes Oubliées. Even a Berlioz did not always find it possible to justify his verbal pronouncements by his scores. Manifestos are dangerous things.

On the other hand, it seemed immediately apparent that Messiaen is a competent, talented and stimulating musician. In this first of the works of *La Jeune France* to reach America (which, by the way, was written at least five years before the formal pronouncement of *La Jeune France*) Messiaen has selected an excellent subject for musical commentary—a trinity of the Cross, Sin and the Eucharist.

The other numbers of a program that was both engrossing and played with almost surpassing brilliance were the Mozart symphony in A major (K. 201), Don Juan by Strauss and the fifth symphony by Sibelius. It is a curious circumstance that the Mozart symphony had never previously appeared on a program of the Boston Symphony Orchestra.

The Boston Orchestra under Dr. Koussevitzky gave its first concert in its series at Harvard on October 15, repeating the program with which it has opened the season in Symphony Hall the previous week—Haydn symphony in B flat (No. 102), La Mer by Debussy and Beethoven's fifth symphony.

On October 14 and 15, the WPA forces, under A. Buckingham Simson, gave two performances of César Franck's Redemption, which has not been produced in this city for at least two decades. The orchestra, which on the whole has been the best part of the project to date, was none too secure in these performanes. But otherwise things went very well, the chorus doing especially fine work. Mr. Simson turned out to be a serious and conscientious musician, not at all concerned with turning Franck's music into a conductor's field day.

The only other event of the week that requires chronicling here was an interesting concert by the Boston Brass Quartet, which proved that brass instruments, expertly handled, can be almost as flexible as strings. Their program, the performance of which gave great pleasure to an audience at Steinert Hall on October 13, consisted of a chorale by Neander, Corelli's Ninth Concerto Grosso, Rimsky-Korsakov's Flight of the Bumble Bee (Believe it or not!) and the Siegfried Death music from Götterdämmerung. The arrangements, for the most part, were made by Robert D. King, one of the members of the Quartet. The Izobel Burgstaller Trio played interludes.

Philadelphia Orchestra Makes Seasonal Bow Under Ormandy

Kreisler Is Soloist in Opening Concert—Night in Vienna Features First Youth Program

By MARGARET M. CODDINGTON

PHILADELPHIA.—The regular season of the Philadelphia Orchestra opened with the usual Friday afternoon and Saturday evening pair of concerts, October 9 and 10. They were marked by two events of more than casual interest—the début as resident conductor of Eugene Ormandy, and the appearance, as soloist, of Fritz Kreisler. Large audiences were on hand for each concert, and applauded Mr. Ormandy and Mr. Kreisler with enthusiasm.

The program opened with two Bach numbers, arranged by Lucien Cailliet, a member of the clarinet section of the orchestra, and received their first performance in this form at these concerts. The first was the prelude and fugue in F minor, and the second the chorale Jesu, Joy of Man's Desiring. Both showed an excellent orchestral sense on the part of the arranger, and were finely read and played. Mr. Ormandy has the orchestra under splendid control, achieving the effects he wishes with a minimum of effort.

Mr. Kreisler was given an ovation at his first appearance and also at the close of the Mozart concerto No. 4 in D, which he played with that mastery so necessary to the interpretation of Mozart. Particularly exquisite was his performance of the *andante cantabile*, and the *rondo*.

The final number of the program was the Schubert symphony (No. 7) in C, to which Mr. Ormandy gave a powerful and convincing reading, observing details of theme, tempi, and general poetic beauty with fidelity. He received many recalls at the close.

The first Tuesday evening concert was given on October 13 with the orchestra repeating the Schubert symphony (No. 7) and Mr. Kreisler playing the Beethoven concerto in D with success and undoubted pleasure to the audience.

FIRST YOUTH CONCERT

The first of five Concerts for Youth to be given by the Philadelphia Orchestra took place on October 14, before the usual capacity audience.

It was a gala occasion, being entitled, A Night in Vienna. The boxes were draped in the Austrian colors, members of the Youth Committee appeared in the lobby before the concert dressed in the costumes of ladies and gentlemen of the Austrian nobility, and sat in boxes. All the numbers on the program

(*Continued on page 16*)

Havana Has Plethora Of Melody-making

Orchestral, Chamber and Recital Offerings Provided in Great Variety

By HUBERTO DE BLANCK

HAVANA, CUBA.—Among the concerts offered in this city during September must be mentioned two piano recitals by Jorge Bolet, Cuban pianist; one at the Auditorium for members of Pro Arte Musical Society with a program entirely devoted to Godowsky, and the other at the Miramar Yacht Club with Beethoven's thirty-two variations in C minor and rondo (op. 127), a Godowsky group and Rachmaninoff's second concerto in C minor, for which Hellen Metzer at a second piano supplied the part of the orchestra. Mr. Bolet's excellent interpretations were greatly appreciated.

The female chorus of the Lyceum Society conducted by Maestro Arturo Bovi attracted a large audience to its concert. The program was divided into two parts comprising classical music, and folklore songs. The work of the chorus was commendable.

The Classic Quartet of Havana, founded five years ago by José Valls, viola of the ensemble, gave a concert at the Silver Hall of the National Hotel. The Schumann quintet in E flat major (op. 44) played by Rosita Malet, pianist, and the members of the quartet was the most attractive number of the program.

SYMPHONY ORCHESTRA RESUMES

At the Marti Theatre the Symphony Orchestra of Havana, directed by Gonzalo Roig presented Zenaida Romeu as soloist in Mendelssohn's piano concerto in G minor (op. 25). The orchestra played Mendelssohn's Fingalshohle Overture and nocturne from Midsummer Night's Dream, Wagner's Lohengrin prelude to act first, Pierne's The Little Tin Soldiers' March, and two numbers from the Delibes ballet, Sylvia.

Pablo Miquel gave at the Lyceum Society a brilliant performance of piano music. Schumann's sonata in G minor (op. 22), compositions by Chopin, Brahms, Debussy, Cyril Scott and a group of Spanish music by Turina, de Falla and Granados were heard.

Giuseppe Radaelli, tenor, assisted by Margarita Barroso, soprano (Pablo Miquel, accompanist), sang for members of Pro Arte Musical Society. The program consisted of arias and duos from operas by Verdi, Puccini, Charpentier and Giordano.

José Ardevol led the Orquesta Da Camera in the following interesting numbers:

(Palestrina) Ricercar del Primo Tuono and Ricercar del Secondo Tuono; Orfeo Sinfonie e Ritornelli (Monteverdi); Ricercari for eleven instruments (Malipiero); and Haydn's London Symphony. Mr. Ardevol gave a nice reading to the last work.

GUITAR FESTIVAL

The Annual Guitar Festival of the Pro Arte Musical Society took place at the Auditorium under the direction of Clara Romero de Nicola. Members of the society, pupils of the guitar course, were the performers. The program comprised Cuban songs with guitar accompaniments; classical guitar trios and quartets; and a scene in a Sevillian yard in which typical Spanish music was sung and danced with guitar accompaniment.

Francisco Ichaso, local writer, gave a lecture at the Principle de la Comedia Theatre with the cöoperation of Lydia de Rivera, soprano, and her accompanist Pablo Miquel. The event was arranged by the Cuban-Spanish Institute of Culture.

Novelties at Norwich

LONDON.—The thirty-fourth Norfolk and Norwich triennial festival was held in the latter city September 23 to 26. Sir Thomas Beecham conducted the London Philharmonic Orchestra, Vaughan Williams leading his new Five Tudor Portraits. Cyril Scott's Ode to Great Men was premiered, and Basil Maine also contributed new scores. The soloists included Myra Hess, Yelly D'Aranyi, Keith Falkner and others.

Vital Musical Fare Prepared for Programs of Cleveland Orchestra

New Works and Local Premieres Among the Winter's Offerings Under Rodzinski—Recitals Scheduled—Wagner Society Formed

CLEVELAND, O.—Upon his return from a summer abroad, Dr. Artur Rodzinski was honored by the Cleveland Advertising Club and the Come to Cleveland Committee of city notables. Mayor Burton, President Wickenden of Case School of Applied Science, Dr. W. G. Leutner, president of Western Reserve University were seated at the speaker's table with many other prominent men of cultural Cleveland and the conductor of the Cleveland Orchestra was feted.

The first program of the season, which includes the Bach-Casella Chaconne, and Beethoven's fifth Symphony, will also offer Albeniz' Fête-Dieu à Seville and Stravinsky's Firebird Suite.

During the course of the season "first time in Cleveland" works will comprise Kodály's Dances of Galanta; Nabokoff's La Vie de Polichinelle; Franz Schreker's (who, by the way, was Rodzinski's teacher in Vienna) Birthday of the Infanta; Albert Stoessel's Concerto Grosso and Tansman's Four Polish Dances. Szymanowski's ballet, Harnasie, will have its American premiere at Severance Hall, while Beryl Rubinstein will be at the piano for a first performance of his own piano concerto in C major, fresh from the pen of this talented musician. Josef Fuchs is to be heard in the Prokofieff violin concerto and Samuel Dushkin will perform the Stravinsky work, the composer conducting. Young Eugene List will acquaint us with the Shostakovich piano concerto. This intriguing fare for the epicure by no means implies a slighting of the classics, which will be represented besides Beethoven's fifth and ninth by Brahms second, Dvorak's fifth, Rachmaninoff's second, Tschaikowsky's sixth and the Caesar Franck symphonies. The new season thus is off with an air of impetuosity which it promises to maintain to the very end.

CLUB AND CONCERT FUNCTIONS

The Fortnightly Musical Club, one of Cleveland's pioneer organizations in the music field, is likewise preparing for an unusually active season under the enthusiastic leadership of its new president, Mrs. Charles S. Schneider. The first important public function will be a lecture by Leonard Liebling, Musical Courier's esteemed editor-in-chief, who has chosen to enlighten his hearers on the topic of The World of Music Today. Proceeds will go to the scholarship fund of the club. Nine new applicants have successfully passed the entrance examination as active members and the season promises concerts of unusual interest.

Two queens of song will head the long list of fine vocalists we are to enjoy this winter; Sigrid Onegin, who has not been heard here for five seasons, and Kirsten Flagstad. Marian Anderson, too, will appear. Cleveland has heard her but once over the airwaves. Among those of radio fame, we shall have Nino Martini and Nelson Eddy, both strong favorites with the public. And many others, too numerous to mention—indeed, a parade of artists, such as we have never before enjoyed.

WAGNER SOCIETY FORMED

Cleveland proudly boasts of a Wagner monument in one of its beautiful parks, and the newly formed Richard Wagner Society is planing a celebration on the twenty-fifth anniversary of its unveiling. Mayor Burton will speak, the Cleveland Civic Military Band (Federal Music Project) under the baton of Henry Pfizenmayer, experienced musician and band leader, is to be heard in the overtures of Rienzi and Tannhäuser and Lila Robeson contributing Wagner's Träume. For the artists participating in the Severance Hall production of Tannhäuser, under Dr. Rodzinski, with Marjorie Lawrence as Elisabeth, a reception is being planned by the society. R. H. W.

Stokowski Conducts in New Paramount Film

HOLLYWOOD.—Paramount's The Big Broadcast of 1937 is a light musical affair, with rapid pace, comedy, new songs, and Jack Benny, Burns and Allen, Bob Burns, Frank Forest. Benny Goodman and his orchestra provide the "hot" and "swing" touches to the music. An unexpected feature is the showing of Leopold Stokowski's hands under tricky lighting as he conducts the Philadelphia Orchestra in two of his Bach arrangements. This is splendidly played and recorded. Primarily, the picture is a light musical comedy, and the addition of Stokowski and his orchestra appears to have been an added thought. C. D. K.

Elizabeth Wysor to Give New York Recital

Elizabeth Wysor, contralto, is appearing in a New York recital at Town Hall on October 28. Since Miss Wysor's debut last March, she has sung with several of the major oratorio and symphonic societies in the country, including the Boston Symphony and the Cincinnati Symphony orchestras and the Worcester Oratorio Society. Miss Wysor's program opens with the aria V'adoro, pupille, saette d'amore, from Handel's Julius Caesar, followed by a group of German songs by Schubert, Brahms, and Loewe. English, French, German, Swedish, and Norwegian folksongs comprise the third part of her program. The last section is composed of songs by contemporary writers. The song entitled Torna by Diana d'Este is dedicated to Miss Wysor.

Philadelphia Chamber String Simfonietta Plans

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor), announces a series of concerts for its eleventh season. For the first concert, November 4, the program will be formed from compositions by Frescobaldi, Purcell, Bach, Mozart, Pizzetti and Elgar, with novelties by Leopold Godowsky and Philip James. For the second concert, on January 27, Jeanne Behrend and Alexander Kelberine are to play the solo parts in Bach's C minor concerto for two pianos with the Simfonietta. All concerts are given in the ballroom of the Bellevue-Stratford, Philadelphia.

Seattle to Present Club Series

SEATTLE, WASH.—An announcement has been made of the artists who will appear on the annual series of concerts sponsored by the Ladies' Musical Club. The opening of the series brings the Kolisch Quartet. Following that concert, Marian Anderson, Nelson Eddy and Vladimir Horowitz will be presented.

The local chapter of Pro Musica started off its season most auspiciously with the appearance of Roy Harris, American composer, who gave a lecture-recital on October 8. Of particular interest were his comments upon the problems of the present-day composer, and the playing of several recordings of his own compositions. J. H.

Albert Morini, European Manager, Visiting New York

Albert Morini, European concert manager with headquarters in Paris and Vienna, is in New York, stopping at the Hotel St. Moritz. He contemplates engaging American artists for European appearances. Mr. Morini has managed the European tours of the Yale Glee Club, the Westminster Choir and the Hampton Institute Choir. He is now managing a tour abroad of forty concerts, including Russia, for the Manhattan String Quartet.

Heifetz Impresses in Detroit

Eminent Violinist Opens Local Season—Chamber Concerts Announced by Music Guild

DETROIT, MICH.—Jascha Heifetz, technical genius, and possessing a style of the utmost refinement, investing everything he plays with a classical purity of line and loveliness of tone, opened the official musical season in Detroit at the Masonic Temple on October 12 before an audience of 5,000 people. Heifetz has matured these last few years emotionally. The glamour of the *wunderkind* still hovers about his hypnotic appearance, but there is never any grand frenzy at his concerts. He played Cyril Scott's Tallahassee Suite with a lyrical, lilting style that was surprising from such a classical player, and gave Wieniawski's polonaise in D major with warm feeling. But these came at the end of the program, after he had given us the Busch-Vivaldi suite at the beginning, Bach's sonata in A minor unaccompanied and Hindemith's sonata in D major. After the intermission Beethoven's sonata (No. 10) in G major gave Emanuel Bay the accompanist an opportunity to display prowess which already had been perceptive in his other accompaniments. He justly shared the bows, which were without number. The audience would not depart until three encores were played: one each by DeFalla, Godowsky and Ibert.

CHAMBER CONCERTS ARRANGED

The Music Guild of Detroit contemplates a series of four chamber concerts. For the first event five of Detroit's more familiar musical figures will be presented; Mischa Kottler, pianist; Walter S. Poole, viola; Joachim Chassman and Samuel Epstein, violinists; and Theodore Markiewicz, cellist. The program includes a Haydn quartet, one of Beethoven's Razoumovsky quartets and a piano quintet by Schumann. The second concert scheduled for November 12 will add woodwind to the strings.

The Gunzburg School of Music gave a Russian program on October 11 consisting of romantic, classic and modern music in which the participants were Dorothy Green and Zelda Sky, students of Dr. Gunzburg. R. C. B.

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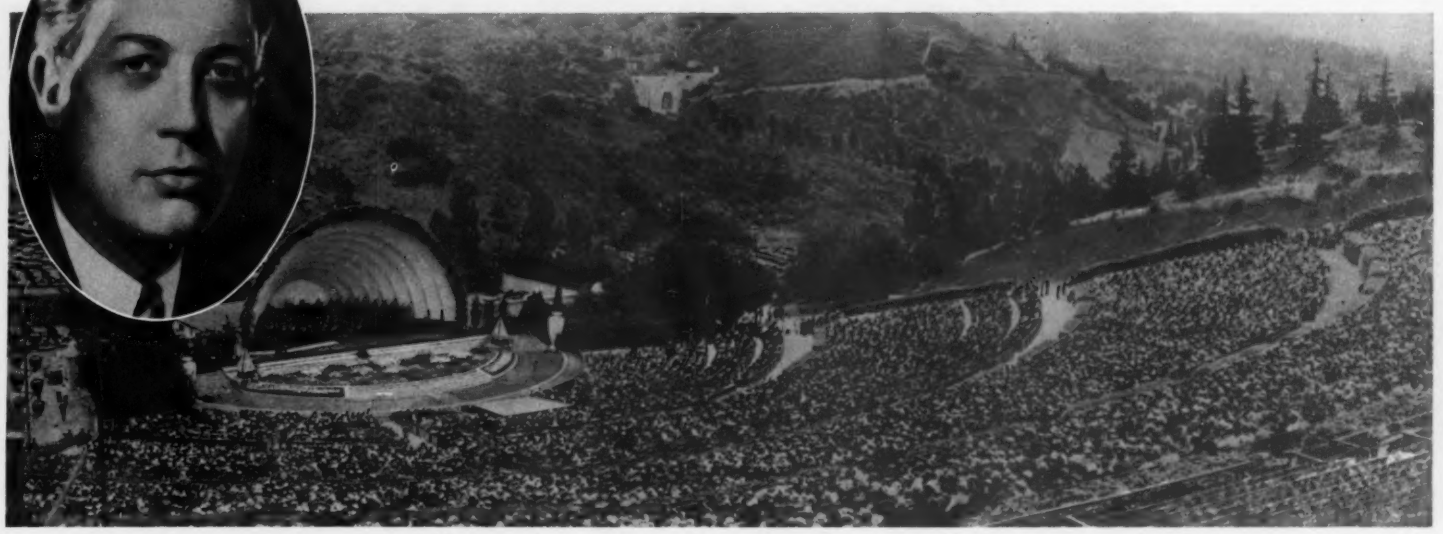

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Isabel Morse Jones
In
Los Angeles Times
August 1, 1936

LOS ANGELES

The appearance of Bonelli is always an occasion for rejoicing. This was again proven when a large crowd gathered in Hollywood Bowl to hear the singer. A superb voice. . . . This singer is always to be depended on for a splendid program.—*Illustrated News.*

A triumph for Bonelli. His resonant tones gave the auditors their best thrill of the season.—*Citizen News.*

The response of the audience was a tribute to Bonelli's vocal perfection. The cheering of the crowd reminded one of the enthusiastic audiences of earlier years at the Bowl. Not until he had sung three encores would they let him go—and even then, reluctantly.—*Saturday Night.*

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Neither the winds nor the resonance-absorbing canvas canopy could dull the velvet beauty of his singing. In tone, phrase, style, and diction, Bonelli gave a demonstration of beautiful singing. It was a joy to hear him. —*News.*

Bonelli's popularity accounted for the large attendance. His greatest hit was in the "Largo al Factotum." Few are the American opera and concert patrons who have not heard his marvelous performance of this aria, in which he attains incredible speed without sacrifice of enunciation or vocal control. The audience clamored its appreciation.—*Times and News Leader.*

Bonelli's numbers were distinguished for the purity and beauty of the artist's voice, the sensitive intelligence of his musical personality, and the extraordinary cleanness of his diction. He is an artist who can make "Annie Laurie" a real artistic experience, who can penetrate the broad sublimities of Handel."—*Chronicle.*

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CHICAGO.—The opening concert of the Illinois Symphony Orchestra, unit of the Federal Music Project, brought to Chicago Dr. Nikolai Sokoloff as guest conductor. Dr. Sokoloff, who is director of the Federal Music Project, made on this occasion his Chicago debut at the conductor's stand. The Blackstone Theatre on October 11 was practically sold out, with the local musical fraternity turning out *en masse* to greet the guest, who had prepared a program which included as its *piece de resistance* the Sibelius E minor symphony. The Finnish composer has in Sokoloff an excellent interpreter—one who brings out without unnecessary gesticulations all the beauties contained in the work. His reading was sane, forceful, poetic and dynamic in turn. The program further contained the Dvorak Carneval Overture; Rabaud's seldom heard symphonic poem, La Procession Nocturne; Tschaikowsky's Marche Slave and Roemheld's minuet which received its first performance and proved a happy addition to the symphonic literature.

SAN CARLO OPERA'S SECOND WEEK

Cavalleria Rusticana, Pagliacci, Madam Butterfly, Carmen, Lucia, Tannhäuser, La Boheme, Faust and Aida were the varied operas performed before sold-out audiences at the Auditorium during the second week of the three-week engagement of the San Carlo Opera Company.

Anne Roselle, who gloriously sang Leonora in Il Trovatore on October 10, was called at the eleventh hour to sing Santuzza in Cavalleria the following evening due to the sudden indisposition of Bianca Saroya. Roselle delighted the hearers by the opulence and beauty of her tones and the poignancy with which she invested the dramatic role. Kennett Sakos, a new tenor in the Gallo personnel, disclosed a sturdy voice of pleasing quality if not altogether well handled. His delivery of the Drinking Song left much to be desired as to phrasing and musicianship, yet after his Addio to Mama Lucia he won rounds of plaudits. In Carman first honors went to Dimitri Onofrei, the Don Jose. Lucille Meusel, an American who has won laurels abroad and in her own country as well, in Lucia displayed the art of *bel canto* of the highest order. There is sheer beauty in her voice, presented with fine musicianship and impeccable phrasing.

In Tannhäuser, Bianca Saroya displayed her art as a Wagnerian soprano. One of the big moments of the night came with her singing of Dich Theure Halle, which aroused the audience to a high pitch of enthusiasm. La Boheme brought Saroya and Onofrei in the roles of Mimi and Rodolfo, in which they appeared on the night of their wedding twelve years ago and in which they celebrated their anniversary on October 16. The audience, which had cognizance of the fact, fêted the couple to the echo.

Faust, at the matinee of October 17, was directed by Dr. Frank Laird Waller. It is seldom that Fortune Gallo calls upon a guest conductor to replace the indefatigable Carlo Peroni, his only conductor who is nightly at the conductor's stand. In chosing Waller the astute impresario found a musician who counts an army of sanguine admirers in the city in which he has made his home for many years. Dr. Waller, who has been regarded by many purely as a symphonic director, won his spurs as an operatic conductor years ago, specializing in French opera which he leads *con amore* and with complete understanding.

CHICAGO SYMPHONY'S OPENING CONCERT

Frederick Stock and the Chicago Symphony Orchestra opened the forty-sixth season of symphony concerts in Orchestra Hall on October 15. For thirty-one years Dr. Stock has directed the destinies of our orchestra. The first of the Thursday-Friday pairs brought a new hearing of the Franck symphony in D minor, the backbone of the initial program and included further the Bach St. Anne's prelude and fugue (transcribed for modern orchestra by Dr. Stock), the Enesco Roumanian rhapsody, the Paganini Moto Perpetuo (orchestrated by Stock), and the symphonic poem, Les Preludes (played in commemoration of the composer's 125th birthday, October 22). Orchestra Hall has been renovated and we congratulate the management on affording its patrons better seating accommodations. The new seats are far more comfortable than those which had served their time since the erection of the home of the orchestra on Michigan Avenue. The old carpets have been replaced and the auditorium itself redecorated and the foyer as well.

Stock, who is lionized here, received an ovation as he made his way to the podium and a few seconds before his appearance much applause was bestowed on the concertmaster and on the new principal cellist, Edmund Kurtz. As to the performance itself, little need be written, as we have often heard our orchestra performing the same works. Judging from the plaudits the first concert presaged well for those to follow.

Desirous of further pleasing the subscribers Dr. Stock invited them to attend a regular symphony rehearsal of the concerts of October 22, 23 and 27. Olin Downes, music critic of the New York Times, and an authority on the work of Jean Sibelius, gave symphonic patrons the benefit of his many years' acquaintance with the Finnish composer and discussed the merits of his symphony (No. 2) which was played at the orchestra's second concert.

MRS. HERMAN DEVRIES' PUPIL SINGS

Corinne Kerner, soprano and professional student from the class of Mrs. Herman Devries, was the soloist at the reception tendered Maj. Gen. and Mrs. Frank Parker and their daughter, Anne, by the Army and Navy Club at its headquarters in the Lake Shore Athletic Club, October 15.

DOROTHY MANOR'S DEBUT RECITAL

Dorothy Manor, young lyric-coloratura soprano, will make her debut in recital at the Goodman Theatre on October 25 in a diversified program of song. She is to have the assistance of Sam Arron, violinist, and Eileen Bowman, accompanist.

TIBBETT INAUGURATES NEW SERIES

The State Arts Association's first series of concerts, entitled the World Today in Music, is bringing to Chicago artists who come from the four corners of the world. Lawrence Tibbett had the honor of being the first artist to be presented by this new organization in Orchestra Hall, on October 16. Mr. Tibbett sang numbers which received the most requests sent to the Stage Arts office a week in advance and told the Stage Arts audience why he liked to sing certain songs on his program. Tibbett, after an absence of two years, was greeted by a huge audience which buoyantly manifested its admiration for his remarkable singing, clear diction and impeccable phrasing. The Stage Arts Association's inaugural recital was a triumph for all concerned and from indications the new organization will be a potent factor in the musical season.

LEO PODOLSKY'S ACTIVITIES

It is stated that Leo Podolsky began the new season with the largest class he has had since 1928 and his teaching schedule is practically filled. In his class are pupils from Portland, Ore.; Norfolk, Va.; Marquette, Mich.; Maine, Massachusetts, Kansas, Nebraska and the majority, of course, from nearby states and Chicago. On September 25, four of his students from Michigan gave a program for the Tuesday Morning Musicale of Jackson, Mich. Eileen Everett, Ruth Pellegrom, Frieda Wall and Agnes Wardroper were heard in concertos by Beethoven, Arensky, Rubinstein and Saint-Saëns, with Mr. Podolsky playing the orchestral parts. The same club has also engaged two of his outstanding pupils for programs later in the season—Frieda Wall on March 9 and Margaret Wickersham on May 11. Dorothea DeMuth, another Podolsky disciple, has arranged a series of lectures to be given fortnightly at Sturgeon Bay, Mich.

AMERICAN CONSERVATORY NOTES

Ruth Shere, former violin student of the conservatory, has been appointed instructor in violin and theory at the University high school, Iowa State University, Iowa City. Walter Meroff, baritone, former pupil of the conservatory, is appearing in a series of song recitals on the Western Coast. Verda Belle Johnson, who received her bachelor of music degree last spring, has been engaged as supervisor of music in the high school and elementary schools of Wilcox, Ariz. Mark Garner, tenor, artist student of the vocal department, is teaching singing at the Peoria, Ill., School of Music. Leo Heim has been engaged as organist at the First Church of Christ, Scientist, Wilmette, Ill. Jay Murio, soprano, voice student of the conservatory, appeared in a program of Spanish songs in costume at the recent fiesta held for the benefit of the Spanish hospitals.

RENÉ DEVRIES.

Arthur Kraft, Arthur Burton Product

Arthur Kraft, tenor, recently appointed to the faculty of the Eastman School of Music in Rochester, N. Y., and one of the leading American oratorio and recital singers, and for many years the president of the Columbia School of Music in Chicago, comes from the studio of the Chicago voice teacher, Arthur Burton, who has brought before the public many artist pupils as recitalists, oratorio singers and teachers in the art of singing. "Work, application plus musicianship and eagerness to absorb and listen and the ability to perform are the things which have contributed to the success of Mr. Kraft," said Mr. Burton in speaking of Mr. Kraft's qualifications. J. C.

RUSSEL WRAGG,

composer-pianist and associate of Thuel Burnham, concert pianist, in the Burnham-Wragg Piano School, New York, is included in the 1936-37 edition of Who's Who in America, which lists only some 300 musicians in the entire country. Mr. Wragg has done all of his piano work with Mr. Burnham, beginning eighteen years ago when he was the pianist's private secretary and personal representative. Since that time he has appeared regularly in concert and his musical compositions are performed by leading artists of concert, radio and opera in America and Europe. His latest number, Song of Work, has just been published and is to be featured by several prominent singers this winter.

Cincinnati WPA Stages Pinafore

Local Organizations Active in Presentation of Autumn Musical Programs

CINCINNATI, O.—Two weeks of H. M. S. Pinafore staged on Burnt Woods Lake by the WPA Music and Theater Projects, under the direction of Theodore Hann, Jr., gave over 75,000 persons the opportunity to hear this delightful opera free of charge. Musically and histrionically the production was excellent with Josephine Fithian singing Buttercup, Joseph Schenke singing the Captain, John Drury singing Sir Joseph, Caroline Moffet singing Josephine, Neil Francis singing Ralph, Harry Schuster, Dick Deadeye, and the cast rounded out by Edward Boulton, Ethel Ward and Nelson Mahoney, with an adequate local chorus.

NEW SCHOOL MUSIC HEAD

Frank C. Biddle has taken up his duties as Director of Music in the Cincinnati public schools, succeeding Dr. Ernest G. Hesser who took over the work of Dr. Hollis Dann in New York.

The Fifth Third Union Trust Co. here is one of the nation's banking firms which will sponsor the Philadelphia Orchestra in a series of broadcasts over the Columbia network.

The Mothersingers of Cincinnati, the parent organization of this nationwide group, is beginning its twelfth season. Mrs. Stanley L. Clark is president and John A. Hoffmann, director.

CLIFTON CLUB EVENTS

Elma Gillespie, pianist, and Georgia Schneider, Sigma Alpha Iota, soprano, opened the active season of the Clifton Music Club, which is combining with Mu Phi Epsilon music sorority in presenting Evelyn Swarthout, pianist, in a public recital on October 27.

Marjorie Murray Keller, formerly of San Antonio, violinist and pedagogue, has been appointed to teach violin and direct orchestras in the Cincinnati public schools. A picked group of twenty-nine of her San Antonio pupils won national recognition when they played before the National Federation of Music Clubs in Minneapolis two years ago.

Leone Cruse, who has been added to the voice faculty of one of the schools of music here, was heard in a recital and gave much pleasure to those who had enjoyed her fine singing as Agathe in Der Freischütz with the Cincinnati Zoo Opera Company.

ORCHESTRA TO OFFER CARMEN

Carmen will be the first opera produced by the Cincinnati Symphony Orchestra with Gertrud Wettergren singing the title role and Sidney Rayner, American tenor, Don José. Wilhem von Wymetal has been appointed stage director for the four operas this season for which he has been loaned by Metro-Goldwyn-Mayer Company.

A unique phase of the activities of the University of Cincinnati branch of the American Institute of Electrical Engineers is a weekly public concert of recorded music by leading orchestras under great conductors.

The Mt. Auburn Music Club opened its season with a program for which Mrs. Arthur Condit, president, and Mrs. John Strubbe, chairman, were assisted by Amy Lee and Clara Gregory Bridge. M. D.

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"The ovations extended her were probably the most enthusiastic ever won by any artist here, and it was only after four encores had been played that her hearers permitted her to stop."—*Palm Beach Post.*

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NEW YORK CONCERTS

OCTOBER 12

Montgomery Davis Among the early début recitals of the season was that of Montgomery Davis, baritone, which took place at Town Hall on Monday afternoon. Mr. Davis has given performances in other cities and is a former student of the Cincinnati Conservatory of Music as well as of the College of Music of the same city. His program covered several fields of song literature and held an Italian group listing Star Vicino (Rosa) and two Mozart arias chosen from Don Giovanni and The Magic Flute. French selections by Hahn, Debussy, Tremisot and Holmès were next heard and following these came German Lieder of Brahms, Wagner, Erich Wolff and Strauss. The closing items were compositions in English by Carpenter, Buzzi-Peccia, Head and Chenoweth. The last named composer, Wilbur Chenoweth was present as Mr. Montgomery's accompanist and was applauded for the musical setting he has made for Longfellow's The Arrow and the Song which on this occasion received its initial presentation.

The young baritone was found to have a voice of agreeable texture and a technic sufficiently advanced to meet the requirements of his various numbers. His diction was commendable and his sense of histrionics well formed. Träume (Wagner) revealed a genuine warmth and a wealth of feeling in his singing while Debussy's Mandoline stands out as an example of Mr. Montgomery's talent for maintaining pitch. The audience thoroughly enjoyed Mr. Montgomery's offering and accorded him a cordial reception.

OCTOBER 13

Alexander Sklarevski As head of the piano department at the Peabody Institute in Baltimore for the past few years, Alexander Sklarevski has won high pedagogical standing. As a concert pianist his excellent qualities were established long ago.

About 1920 he made his New York début; last week he reappeared in the metropolis, giving a recital at Town Hall.

The intervening period of experience has stood Sklarevski in good stead. His playing now is that of a completely clarified artist and musician, who has definite ideas and knows how to realize them fully with wide resources of technic and tone.

He established that fact at once in the rarely heard E minor sonata by Haydn, music that sounds easier than it is. Sklarevski's reading was lucid, authoritative, and highly engaging. The Bach-Liszt organ Fantasia and Fugue in G minor had symmetry, seriousness, and fine sonority.

Topping his offerings impressively came Sklarevski's thoughtful and feeling presentation of Beethoven's last sonata (op. 111) in C minor. In this work, he showed scholarly insight in the earlier movements, combined with tasteful feeling in the finale.

Lesser works by Chopin (etudes) and a group of Russian composers, revealed the romantic capacities in Sklarevski's equipment.

He was heard by a good sized and continuously pleased and applauding audience.

OCTOBER 14

Steven Kennedy Steven Kennedy, young baritone from Pittsburgh, effected his début at a Town Hall matinee recital. He made an excellent impression through agreeable quality of voice, good range, generally even scale, with, however, a lack of coloring here and there which doubtless will come after further intelligent experience.

That he has decided intelligence, Mr. Kennedy demonstrated in the satisfactory style and diction employed for the successful delivery of Italian airs by Scarlatti and Legrenzi, German songs by Brahms, Erich Wolff, Jensen and Strauss, a Massenet aria (Vision Fugitive) and English numbers by Gena Branscombe, Kenneth Walton, Elgar, Head, Keith Brown, Hutchinson, Coleridge Taylor.

The debuting artist had a warm reception. Kenneth Walton accompanied acceptably.

Jascha Heifetz Abidingly artistic, expert, and engaging is the violin playing of Jascha Heifetz, who gave his first New York recital of the new season, before a throng of admirers at Carnegie Hall.

As facile with fingers and bow as he is exact in intonation and sure in musicianship and taste, Heifetz returns to public performance year after year with his gifts and achievements undimmed. If he has undergone any change at all, it has been represented by a greater volume of tone, and a preference for more serious programs than he used to give in his younger years. Even during that period, however, there never was any doubt about the authenticity and high degree of his interpretations.

On the present occasion Heifetz dedicated himself to a suite, three sonatas, and a group of short pieces.

The first-named was by Vivaldi (arr. by Busch); the sonatas were by Bach (A minor, unaccompanied), Hindemith (D major), and Beethoven (No. 10), G major. The final section offered Cyril Scott's Tallahassee triptych, and Wieniawski's D major Polonaise.

To the writer of these lines, the high points of the evening were the epical reading of the great fugue in the Bach sonata, and the purity of feeling in the slow movement by Beethoven.

The Hindemith early work proved what unusually knowing persons had long suspected, that the famed German arch-realist is at heart really an unquenchable romantic.

Applause and encores made a gala of the recital. Emanuel Bay furnished carefully prepared accompaniments at the piano.

Eunice Norton Not a newcomer to New York, Eunice Norton nevertheless demonstrated, in her recital at Town Hall, that she has steadily gained in mastery of her piano art. The energetic young artist presented a program of major scope and high purpose with an authority, finely sensitive perception and poise that won her warm eulogies from a sizeable audience. Beginning with the Bach toccata in D major, she proceeded to the Schubert sonata in A minor (op. 143), the lyrical contours, grace and human glow of which found a sympathetic interpreter in the American pianist. As a bit of caviare, she then offered Hindemith's wry and impish series called Reihe Kleiner Stücke (op. 37), tonal miniatures of somewhat limited appeal, but superlatively played. After the intermission, the ponderable fare was resumed with the Mozart sonata in D major (K. No. 284), with its ingenious series of variations requiring the highest virtuosity, and the Brahms sonata in F minor (op. 5), whose mellow beauty and deeply poignant expression were projected in moving fashion. At the close, Miss Norton was often recalled and repeatedly acknowledged the applause of the deeply stirred assemblage.

OCTOBER 16

Gloria Perkins A youthful debutante who reaped heavy applause from a Town Hall audience was Gloria Perkins, violinist, who appeared on Friday evening. For her program Miss Perkins chose Vitali's Ciaccona, Mendelssohn's concerto in E minor (op. 64), a Bach work for violin alone consisting of prelude and fugue from the G minor sonata, Saint-Saëns' Havanaise, Introduction and Tarentelle by Sarasate, and Scherzo-Valse of Chabrier-Loeffler.

Although this occasion marks the young artist's initial bow in this city she is by no means a newcomer to the concert stage, having been presented previously and with eminent orchestras including the National Symphony Orchestra of Washington, D. C. Her playing disclosed a rare talent and a sincerity of interpretation especially noteworthy in her reading of the Mendelssohn concerto. Playing without accompaniment in the Bach number, she proved her ability to maintain an unbroken continuity and to produce a tone of fullness and beauty. Technically she is far advanced, a development which surpasses her capacity to read the master works with authenticity, but nevertheless, listening to her one knows that her conceptions spring from a profoundly musical temperament. Miss Perkins is a pupil of Louis Persinger. She was ably supported at the piano by Brooks Smith.

OCTOBER 17

Jooss Ballet Making its seasonal return to New York for two days, the Jooss Ballet began four performances with a Saturday matinee at the Alvin Theatre.

The feature of that occasion was the first local showing and hearing of The Prodigal Son, "a legend in dance," choreographed by Kurt Jooss, music by F. A. Cohen, costumes by Hein Heckroth. It should be added that the work was created some five years ago with a score by Prokofieff, but since then has been largely changed into the present version.

There are six scenes, based in part on the Biblical parable: The Departure, The Road, King Tyrant, Uproar-Downfall, Pursuit Among Thieves and People of Easy Morals, The Return. Those episodes are supplied with intelligent and eloquent choreography

(Continued on page 15)

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Los Angeles Hears Native Scores Performed by Federal Orchestra

Works of Grunn, Giorni and Elkus Led by Altschuler—Don Cossack Choristers and Angna Enters among Week's Recital Visitors

LOS ANGELES.—Continuing the policy of introducing new American orchestral works, the Federal Symphony Orchestra under Modest Altschuler's baton, presented three new numbers in the concert in Trinity Auditorium on October 7. The audience received them with significant enthusiasm, again testifying to the fact that American music is desired by the public.

By far the best of the three was Homer Grunn's Dreaming (Traumerei), a tenderly suave reverie that contained moments of haunting beauty. Deftly orchestrated, it moved in quietly appealing melodic lines, stimulating yet soothing the imagination. The composer was present among the audience, and received a prolonged and well deserved ovation.

A Minuet in Early Romantic Style, by Aurelio Giorni, was intentionally Schubertian, but was overlong. Its length revealed that pedantry was its primary weakness, and the orchestration was barren in places. On A Merry Folk-Tune, by Albert Elkus, was intended to be a humorous exposition of a bumptious country dance of rather Teutonic caliber. It was overlong, also, with an annoying habit of final cadences, one of which not unnaturally deluded the stage electrician into turning up the house lights.

The third symphony of Sibelius was the major work heard on the program, receiving its second performance of the year. Altschuler gave a careful and painstaking reading, elucidating the work with full appreciation of its narrative style. The concert began with Thomas' overture to Mignon, and concluded with Saint Saëns' Spinning Wheel of Omphale and the March Slav of Tschaikowsky.

DON COSSACK CHORUS IMPRESSES

The Russian colony turned out in force for the Sunday afternoon performance of the Don Cossack Russian Male Chorus at the Philharmonic Auditorium on October 11, and warmly applauded the ensemble and the director, Serge Jaroff.

The chorus showed the same virility and individuality as in former appearances. The members are trained to a military precisioin in attack and performance, and the leadership of Jaroff has all the crispness of a drill sergeant on parade. The most striking characteristic of the group is the strength and resonance of the basses, which lends an organ-like effect to the various songs. In performance the ensemble is typical of a Russian church choir, with enhanced precision and meticulous attention to shading.

A rather heterogeneous program interspersed ancient church music with that of modern and romantic Slavic composers. The most effective secular selections were a haunting Lullaby of Liadoff, and the vividly characterful Polovetzky Song of Borodin. A novelty was the history in song of S. Jaroff and his Don Cossack Chorus, composed by Schvedoff. A clever arrangement of an old polka was attributed to I. Dobrowen. Several of the other arrangements were by the director, S. Jaroff.

ANGNA ENTERS

The dance recital of Angna Enters on October 8 in the Biltmore Theater, was received with high enthusiasm. She is actually a dance-mime, disdaining steps, and scorning the conventional gesture in her pantomime. Her unique conceptions delivered her message without having recourse to actual choreography, yet achieving a dramatic effect which could not have been heightened by the use of words. A charming *vignette* was the 1860 Pique-Nique to music of Delibes, with a comparable piece in the 1910 Vienna sequence, an episode touching in its human appeal.

In serious vein was Auto Da Fe, to the cruel ritual of torture in fifteenth century Spain, building steadily to an inexorable climax. A group of humorous episodes were presented in a manner deliciously funny. The off-stage piano accompaniments were admirably supplied by Kenneth Yost, and Miss Enters' excellent costumes were designed by herself.

R. D. S.

Rambling Around

Andres de Segurola, vocal teacher and coach and former member of the Metropolitan Opera of New York, is now teaching in his new Hollywood studio. The week of October 4 he enjoyed the coincidence of four singers studying voice or coaching under his guidance, appearing in four different national radio programs: Marion Talley on the Ry-Krisp program over NBC; Mary McCormic with Frank Forest on the Camel Caravan Hour over CBS; Francia White with Nelson Eddy on Vick's Open House program over NBC; Deanne Durbin with Eddie Cantor on the Texaco program over CBS. The thirteen year old Deanne Durbin, in addition to being on the air weekly with Eddie Cantor, is under a long term contract with Universal Studios where she has already been assigned a leading role in a picture in which she sings three songs.

* * *

Joseph W. Clokey, organist on the faculty of Pomona College, Claremont, Cal., gave a series of four historical recitals this month on the organ of Mable Shaw Bridges Hall of Music on the college campus. Composers of the seventeenth, eighteenth, nineteenth and twentieth centuries were represented on these programs.

* * *

Max Rabinoff, opera impresario of New York and Chicago, promises grand opera performances at the Los Angeles Philharmonic Auditorium October 27 and 30, when La Traviata will be presented, conducted by Alberto Conti, under the auspices of the Federal Music Project. Los Angeles and Hollywood artists are to appear including Edis de Phillipe as Violetta, Felix Knight as Alfredo and Rodolfo Hoyos as Germont. The chorus, ballet and orchestra are from the Federal groups. An American opera in English is promised as the next offering in November.

* * *

Preston Foster, motion picture actor of Hollywood, has been developing a singing voice under the tutorship of Victor Chesnais, and has obtained a leave of absence for two months from RKO to go on a concert tour in this country. When he returns he will probably be seen in a musical picture.

* * *

Mme. Emma Loeffler de Zaruba, vocal authority and teacher in Los Angeles, gives Musical Cameos (lectures) of celebrated artists and musical personalities before clubs and educational institutions. She appeared for fourteen years in opera and on the concert stage of Germany, Belgium, France and England. For eight years she taught and sang in concert out of New York, and for the past twenty years Mme. Loeffler has been a resident of Southern California, where she has coached many singers in opera roles.

* * *

The University of Southern California has inaugurated a music listening hour which will be conducted on the Trojan campus by Pauline Alderman of the music department for the benefit of its students of music. Scores are to be furnished to enable listeners to follow the playing of classical compositions by electrical recordings of symphonies, operatic arias and orchestral numbers.

* * *

Grace Moore's new musical picture now being filmed at Columbia Picture studios is tentatively entitled Interlude.

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Chapman College (Dr. C. F. Cheverton, president) is located in the center of Los Angeles and adjoining Hollywood. The music department is under the direction of Ray Crittenden, a baritone, vocal teacher and director of a church choir at Long Beach, Cal. The music department of Chapman has on its faculty, in addition to Mr. Crittenden,

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DR. GEORGE LIEBLING,
pianist and teacher of Hollywood, is to play a recital on November 23 at the University of Idaho, Moscow, Idaho. At the same time he will make other appearances in the Northwest.

Mary Carr Moore, composition; Homer Grunn, piano; Edith Boken-Krager, organ; Rudolph Frank, violin; and Nicholas Ochi-Albi, cello. A complete course in music leading to the degree of Bachelor of Music or Bachelor of Arts with a music major is offered at Chapman College. Also special music students are enrolled.

* * *

Blanche Rogers Lott, teacher of piano and accompanist of Los Angeles, is forming a symphony class open to advanced players for the performance on two pianos of the symphonies interpreted this winter by the Los Angeles Philharmonic Orchestra.

* * *

Edith Knox, concert pianist and teacher of Los Angeles, has been booked for fifteen recitals in Texas next February by Robert L. Hollinshead, manager. She is playing a recital on January 22 for the Long Beach Music Teachers Association.

* * *

The Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor) was extolled at a dinner given October 8 at the Los Angeles Ambassador Hotel, at which 350 civic, cultural and society leaders attended with R. L. McCourt, president of the Los Angeles Chamber of Commerce, presiding as toastmaster. Lily Pons was present and enthralled her listeners with singing Lo, Here the Gentle Lark, accompanied by Anthony Linden on the flute and Carolyn Gray at the piano. Encores were The Music Box and Tarantella. Speakers included Dr. Rufus B. von Kleinsmid, president of the University of Southern California; Byron C. Hanna; Rabbi Edgar F. Magnin; Joseph Scott and Mrs. Leiland Atherton Irish, manager of the orchestra. Tangible evidence that Los Angeles is rallying to the support of this cultural enterprise was revealed by the announcement that more than $112,000 has now been subscribed towards the $150,000 needed to maintain the orchestra this season.

* * *

Alberto Conti, Italian conductor and coach, has been located on the Pacific Coast for the past five years. He is to conduct the two Traviata performances on October 27 and 30 at the Philharmonic Auditorium. Mr. Conti first came to this country in 1929 as conductor of the Columbia Grand Opera Company when sixty performances were given on the Pacific Coast. He started conducting opera in 1912 in Holland and then afterwards toured Italy and Portugal. He appeared as conductor at the Hollywood Bowl in 1933 in Pagliacci in concert form when Richard Bonelli was the principal soloist, and before that in 1932 as conductor of the Japanese opera Sakura in the same place. Recent years have found Mr. Conti in moving picture studios conducting the orchestra in two Spanish pictures; Broadway Gondoliers with Dick Powell; Anthony Adverse with Olivia de Haviland; Maytime with Jeanette MacDonald, and The Melody Lingers On, just finished. He has coached many artists in opera roles.

* * *

Peter Meremblum, violinist and teacher of Hollywood, gives a recital November 12 at Bovard Auditorium at the University of Southern California. Max von L. Swarthout director of the music department, will appear at the piano as accompanist.

Many additions and changes are being made in the personnel of the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor), the latest being the engagement of Sinclair Lott as a French horn player. He is the son of Mr. and Mrs. Clifford Lott, Los Angeles musicians. Sinclair Lott was graduated from the University of California at Los Angeles last June. Frank Newton Bassett succeeds to the chair in the trombone section vacated by J. J. Wallace. James Staglioni, recently of the Detroit and St. Louis orchestras, takes the position as first horn player.

* * *

Igor Gorin, baritone of Metro-Goldwyn-Mayer studios, Bonnie Zobelein, soprano, and Maurice Zam, pianist, all of Hollywood, appeared in a program of vocal and piano works on October 11 at the home of Mr. and Mrs. Carl D. Kinsey in Hollywood. Arthur Rosenstein was the accompanist.

* * *

Clifford Lott, vocal teacher and choral director of Los Angeles, announces that the Business Men's Glee Club will give its first concert of the season in December at the Wilshire-Ebell Theatre. The Carolers (a chorus of women's voices) under his direction is also giving a concert this fall. His pupil, Lucy May Story, appeared in the concert production of Robin Hood on October 5 at the El Capitan Theatre under the direction of Leon Rains. Dr. Pegrum of the chair of economics at the University of California at Los Angeles is preparing a recital for this fall under the direction of Mr. Lott.

* * *

Ruth Terry Koechig, mezzo-soprano of Los Angeles, will sing the role of Flora in La Traviata October 27 and 30 at the Philharmonic Auditorium. Miss Koechig sang the same role at the Hollywod Bowl with Richard Bonelli during the summer of 1935.

* * *

A Tuesday evening series of talks on music appreciation is being given by Richard Drake Saunders, representative of the Musical Courier and music critic of the Hollywood Citizen-News, for the Progress Club at the Institute of Musical Education. A feature of the series is the analyses of master works with the assistance of artists and records of orchestral compositions.

* * *

Occidental College (Remsen D. Bird, president) located in Los Angeles, was organized in 1887 and is on the accredited list of the Association of American Universities. Dr. Bird was elected president in 1921 and for many years has been a member of the executive committee of the Los Angeles Philharmonic Orchestra. The music department of Occidental is directed by Walter E. Hartley, professor of organ and theory. Music is not offered students as a special subject but it may be taken as a major with educational subjects for graduation or a degree. A number of musicians of Los Angeles are members of the music department of this educational institution.

* * *

Pomona College (Charles K. Edmunds, president) is located at Claremont, Cal., about thirty miles from Los Angeles. Its equipment for music students is of the best but limited in capacity. Ralph H. Lyman is head of the department of music, teaches voice and directs choral activities. Lucille Stevenson from Chicago, is one of the vocal teachers on the faculty, having a class of pupils both at the college and at her private studio in Los Angeles. Joseph Clokey is professor of organ and gives many recitals yearly.

* * *

Josef Piastro-Borisoff, violinist and teacher of Los Angeles, played his own composition Prelude Russe and Humoresque Oriental October 3 at the Hollywood Masonic Temple. Another number was a Fantasia-Carmen arrangement by Soira Sate. Alexander Kosloff was at the piano. Mr. Borisoff's pupil, Murial Hatch (eight years old), recently appeared in a recital at Long Beach, Cal., and another pupil Harald Albert Smith (twelve years) played on October 9 at San Fernando, Cal.

C. D. K.

Allan Jones with Haensel & Jones

Allan Jones, whose concert interests have been promoted by Haensel and Jones since the start of his career, has renewed his contract with that management for a term of years. Following his recent appearances on the screen in Show Boat with Irene Dunne and in Rose Marie with Jeanette MacDonald and Nelson Eddy, Metro-Goldwyn-Mayer have announced the tenor for the leading rôle in The Firefly opposite Miss MacDonald.

Rochester Finds Warm Response To Ambitious Concert Schedule

La Boheme Performed in English by Local Opera Forces—Philharmonic Orchestra Makes Personnel Changes—Kilbourn Hall Events Arranged

ROCHESTER, N. Y.—Having arranged their most ambitious concert schedule in years, sponsors of Rochester's musical affairs seem likely to be well rewarded for their courage. Public response at the box office is unusually heavy.

Officially the season opened October 23 with the first of two performances in English of Puccini's La Boheme in the Eastman Theater. The heavy seat sale forced addition of a second night. Susanne Fisher, debutante soprano last year with the Metropolitan, was the Mimi. Other guest artists in the cast were Armand Tokatyan as Rudolph; Lucy Monroe as Musette; Joseph Royer as Marcel and Eugene Lowenthal as Colline. A local chorus of seventy voices completed the ensemble. Guy Fraser Harrison directed the Rochester Civic Orchestra in the instrumental complement.

Later in the season Verdi's Rigoletto, also in English, will be given under similar arrangements with guest artists including Rosemarie Brancato, Claudio Frigerio, Amund Sjovik and Mr. Tokatyan again.

In addition to the locally produced operas, the Civic Music Association will climax the concert season with the traditional spring visit of the Metropolitan Opera Association. Other attractions listed for the season are: October 30, the Jooss European Ballet; November 20, Sergei Rachmaninoff; November 27, John Charles Thomas; December 7, Boston Symphony Orchestra; December 11, Fritz Kreisler; January 8, Marian Anderson; February 12, Jascha Heifetz, and March 5, Artur Schnabel.

PHILHARMONIC ORCHESTRA PLANS

Equally stimulating to the city's concert-goers is the advent of Jose Iturbi, who will serve as principal conductor of the Rochester Philharmonic Orchestra during this, its fourteenth season.

His coming marks a return to first principles with the orchestra. For the preceding three years, since the depature of Eugene Goossens to the Cincinnati Symphony Orchestra, guest conductors have held sway over the city's orchestral pride. Iturbi has been one of the recurrent batonists during that interval.

When Iturbi arrives here November 2 to start rehearsals for his opening concert later that week, he will find a number of new performers awaiting his direction.

Among them are Robert Bloom, first oboe; Robert Sprenkel, second oboe; Frederick Klein, first horn; Henry Freeman, string bass; Millard Taylor, Charles Gigante and Edward Preadore, violins.

Iturbi has announced that he will play on his opening night Brahms' Tragic Overture; the Beethoven fifth symphony; Richard Strauss' Don Juan; Sibelius' Swan of Tuonela and Finlandia, and Jose Andre's Impressiones Portenas.

In all, the Spanish *maestro* has contracted to conduct six evening concerts and three matinee programs by the orchestra. On at least one of those occasions he will be the piano soloist.

His associate, Guy Fraser Harrison, will lead the remaining Philharmonic programs, which include another matinee and two evening performances. Harrison also plans to begin rehearsals within a few days for the opening of his series of Sunday "pop" concerts with the Civic Orchestra, nucleus of the Philharmonic Orchestra. Featured in the projected Harrison programs is the first Rochester presentation of Arthur Honegger's King David oratorio. All of the foregoing are to be given in the spacious Eastman Theater.

KILBOURN HALL SERIES

On the intimate side will be the expanded series in Kilbourn Hall, which opens November 3 with a recital by Arthur Kraft, tenor. Thereafter, at intervals extending to April 6, the series includes: The Kilbourn Quartet with Max Landow, pianist; Salzedo Trio; Kolisch Quartet; Roth Quartet with Robert Schmitz, pianist; Sandor Vas, pianist; Nicholas Konraty, baritone, and Joseph Fortuna, violin, in joint recital, and Kilbourn Quartet with Raymond Wilson, pianist.

There is still a possibility that the usual light opera productions will be added to the season's musical menu. But the prospect is doubtful.

D. E. K.

Music Features Philadelphia Graduation of Nurses

The Training School for Nurses of the Northeastern Hospital of Philadelphia held its graduation exercises on September 15 at the Allegheny Avenue Baptist Church, Philadelphia. The musical features of the evening included singing by a chorus trained by Laura DeWald Kuhnle, director of music of the Training School; this group were heard in Mendelssohn's On Wings of Music and numbers by Felton and Nevin. Viola Lyons, organist; Elizabeth Rylah, pianist; and Frank Smith, violinist, were assisting artists.

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NEW YORK OCTOBER 24, 1936 No. 2909

The Hippodrome in New York now offers boxing contests as well as grand opera—on different nights, of course.

—o—

Children and Masterpieces

Musical appreciation has had so much stress in the last few decades, and the opportunities to hear music have so multiplied, that an estimate of the ground which has been traversed in this period is of interest. A. E. F. Dickinson, writing in the Musical Times (London) on The Child and the Masterpiece, points out that there is a danger in the very large and indiscriminate amount of melody that now invades our homes from the ether.

"In Great Britain," he says, "for seven or eight million children music today means chiefly the singing of unison songs. Besides this, *any* music may be heard any*how* on the wireless or in church; and a tiny part of the population are gaining experience of reputable instrumental music of their own making.

"It may safely be estimated that for the vast majority of the rising generation only a peculiarly happy endowment of person and circumstance will lead the individual towards the most elementary appreciation of the established masterpieces of music. Whatever the ultimate effect of the B.B.C.'s daily offer of earfodder of all kinds, there is little evidence that it is promoting a new discrimination on a wide scale. Even so optimistic and untiring a wireless educationist as Sir Walford Davies has recently admitted to 'much depressing broadcast evidence of a debased taste for senseless music sensationally performed.'"

In an effort to remedy the situation, he says, two forms of expedient have been adopted. "One has been to leave well enough alone, the 'well' being the quality of experience which comes from personal performance, however elementary or isolated." In other words, teaching the child to sing or play some instrument is the most fruitful way for him to gain a first-hand knowledge of the art. But this does not always insure that he will gain good standards of taste. Even much of the practical instrumental work in the schools might possibly teach the child to become accustomed to low degrees of proficiency in performance, as well as inure his ear to banal musical material that is not overly difficult to play in school groups.

The second expedient, says Mr. Dickinson, "has been to try to induce more or less qualified volunteers, professional or amateur, to train children in listening as well as in singing, and thus to open some sort of gateway to the wider musical vision, which at worst will be better than nothing. . . ."

"Petty fear of the human unknown appears to lie behind the commonly expressed belief that the average child is unmusical and beyond recovery. There is no need to pay the slightest attention to the newspaper critics and others who wish to lay down the law on this matter, or more strictly to assure us of their own ignorance of the progress which is on record for the dullest learner. No experienced and competent teacher would put the number of musically unfit dogmatically above two per cent, any more than in other subjects; and if it is difficult to tell who in a class might not develop a keen musicianship with right guidance, how can such a class be dismissed without trial as unmusical?

"It will be insisted at this point that a musically trained ear is no guarantee of taste, in the absence of which the chief result of any course in appreciation will be a vulgar familiarity or a false admiration. On these pessimistic assumptions why try to teach literature or behavior or anything else which requires taste? Presumably because few people lack the elements of refinement, and the individual teacher can but hope to contribute by tact and patience his share of arousing the better elements to an integral existence which they would not otherwise enjoy. Here, again, the average instrumental teacher can hardly afford to sneer on the score of poor or uncultivated taste. Finally, the fact that training aims at ease of listening is not to be regarded with suspicion: it is simply a question of striving for technical efficiency in listening as in other fields of musical activity.

"And in favor of the musical appreciation movement must be placed both its signal successes with the previously 'unmusical' and the convictions of those who in the last forty years have labored or are laboring in this and other countries, in this and other arts. The laborers are still disastrously few and the barest execution is still unfamiliar ground, even to experienced music-teachers. We cannot therefore look yet for any considerable result in national outlook. But the revelation of new worlds to individuals, to small communities, and even to cities, is so well-evidenced that we need no longer doubt the general possibility under the right conditions. Further, the gifted and self-trained musician, if he is honest, will usually admit that at a certain stage he was vitally assisted by some educational gesture which he now recognizes to have been directed towards attentive and appreciative listening; and that what was good for him will be good for others on a more extended and graduated scale. The main question, then, is not the value of the attempt to train listeners but the methods of approach."

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The Sesquicentenary of Weber

Romantics, particularly in the opera sphere, should find a new interest in the works of Carl Maria von Weber this year, which marks the one hundred and fiftieth anniversary of his birth. In Germany celebrations are contemplated, although the official observance of his death centenary in 1926 somewhat exhausted the possibilities in this respect.

The music of Weber had a great historical significance, setting a model for the German Romantic school and directly influencing such creators as Schumann and Wagner, as well as a host of others. But more important for modern listeners is the fact that many of his scores still have a vital life.

The Euryanthe and Oberon overtures are staple ingredients in the symphonic repertoire and doubtless will be much played this commemorative year. The time would also be ripe for a restoration of Der Freischütz in our opera houses. This naïve and melodious work is a true product of genius. It has proved on its several Metropolitan resurrections that it can still summon effectively the supernatural spell of the Wolf's Glen, even for a modern audience which does not believe in that sort of thing.

The once-popular Jubel Overture has passed out of the symphonic picture, and the piano Concertstück with orchestra has also languished in recent years, though it is well worthy of a rehearing. Dramatic sopranos still find in Ocean, Thou Mighty Monster (from Oberon) an effective concert aria. The same is true of Agathe's Leise, leise from Freischütz, a melody so famous that it has found a place in numerous hymn-books. But the most imperishable of the genial Freiherr's inspirations is without doubt the Invitation to the Dance, which in Weingartner's orchestral dress has provided ballet groups the world over with material for exhilarating cavortings.

A somewhat humble figure in the history of music, and scorned by such eminents of his day as Goethe, Weber had a period of renown toward the end of his life but then had to combat the growth of illness which in a few years brought on his death. He remains a solitary, simple and rather tragic apparition in an age of musical brilliancy, but his contribution of a simple, poetic and typically German romantic music was one that held immense possibilities for the future.

—o—

Paper-Pattern Music

The October issue of The Musical Quarterly (New York) shows a markedly modern aura encircling that erudite and richly varied periodical. Two authoritative articles on the work of Alban Berg and one on the music of Chavez offer much to pique the interest of the progressives. In particular, Willi Reich's exhaustive analysis of the former composer's music drama Lulu, to be premiered this autumn in Zurich, is of the highest interest, as symptomatic of the course which modern composition is taking.

To those for whom the secrets of the "twelve-tone" system of composition have hitherto been largely an unlocked book, the Reich essay provides an introduction to that complicated subject. Briefly, the effort of composers in this field has been to find a new principle by which larger forms could be constructed with atonal material. With the discarding of fixed tonality, or the relation of any musical sequence to a given key centre, the whole basis of traditional relationships vanished and it was impossible to build structures on the foundation of a stated musical theme. Dissonances were no longer resolved, and with a series of unrelated tones one could not work the old changes of theme, modulations and the like as these were established in the classics from Haydn down to Brahms.

Behold, therefore, the expedient of the "twelve-tone row," which is defined as follows in the article by the Austrian writer:

"The idea underlying the working method known as the twelve-tone technic is that the tonal matter must be kept free from any predetermined relationships suggesting tonality and therefore no single tone of the twelve available tones in the chromatic scale may attain predominance. . . .

"Music that proceeds in a 'tonality-free' manner will be most securely achieved if no one of the twelve different tones available in the octave is allowed to return before all the other eleven have appeared. The twelve-tone sequence once thus chosen becomes the row upon which the composition in question is built. . . ."

In short, applying this system for the sake of example to conventional music, the procedure would be to take a series of notes at random and then to use them in a certain order, or in some variation by which every second or third one was employed, never deviating from this sequence, however elaborated. A far cry from the old conception of freedom for the composer, and certainly one that would have bewildered Bach, Beethoven, *et al.* What seems especially remarkable is the extreme use of schematization and the like in such a composer as Berg.

The masters of the past selected their tonal building stones with a definite purpose—to promote the beauty and strength of the structure. The twelve-tonists seem only concerned in arranging their varicolored blocks so that no similar ones come together. It is arbitrary which are used, as there is no connection. They do not build; they merely assemble.

The opinion may be hazarded here that if indeed the effects of this legerdemain are sometimes impressive, as in the case of the composer's Wozzeck, it does not seem a fruitful course for the whole of Western music to pursue. Much more likely is it to prove a sort of tonal blind alley. For the danger of so much cerebral manipulation of arbitrary rules is that the musical product resulting from it will not be a living art but a codified science. The rigid harmonic dogma of the medieval period produced deadly monotony, and only gave birth to a more fruitful style when daring innovators grew bold enough to break the rules.

If indeed the whole of twentieth century music settles down to some such pattern spinning, there will be reserved for the twenty-first century the spectacle of some audacious youngster who will earn the shocked reproval of his modernistic elders by daring to perpetrate a tone not according to the prescribed pattern. Then, of course, another cycle will commence, and *dernier cri* societies will spring up to fete the venturesome rascal. But perhaps we anticipate. . .

VARIATIONS

By Leonard Liebling

It is not often that this department has an opportunity to publish verse written by an eminent musical personage. Such an example is the attached lovely German poem, its distinguished author being Lotte Lehmann. The lines appear in Paul Stefan's new biography of Bruno Walter (published by Herbert Reichner Verlag, Vienna) and their title is *Mit Bruno Walter Am Klavier*. (With Bruno Walter at the Piano):—

Es trägt sein Spiel, das sich mir tief verwebt,
Mich fort auf wunderbaren Schwingen.
Ich fühle im Zusammenklingen
Hinströmend meine Seele singen,
Die nun im Willen seiner Hände lebt

Und aufwärts schwebt zu lichten Höhen.

Vermählt in einer Melodie—
Geführt und führend—hingerissen
Eines dem andern folgen müssen
In tiefstem Voneinanderwissen:
Geheimnis ist's der Harmonie.

Und wahres, reines Sichverstehen.

* * *

I would love to English Mme. Lehmann's lines for you, were I not so clumsy at poetical translation. However, someone else might like to try, with the reward of publication in this column, if the version meets with the author's approval.

* * *

By the way, Mme. Lehmann's laudation really was written in honor of Walter's sixtieth birthday, and later found place in the Paul Stefan volume together with tributes by Thomas Mann, Stefan Zweig, and others.

* * *

Oscar Hatch Hawley, of Ames, Iowa, writes: "Apropos your mot, *Chaconne à son gout;* I showed it to a French student in my class, and she said, 'Mr. Liebling could study French spelling to advantage'... 'Girl on a White Horse' strikes me as just as good a title to the piece as the one Debussy used. Besides, *cheval* is the singular of horse and so he should have translated it chariot race by one girl, you know, not translating literally but in the spirit of the piece... Did you ever hear the one about the American who entered a *Salon de Coiffure* in Paris and said nonchalantly as he dropped into the chair: *'Coupe de chevaux, monsieur, s'il vous plait.'* . . My sister Mrs. Lillian Hawley-Gearhart, of East Orange N. J., tells me that the late Gabrilowitsch always played the fourth chord, third measure of the Chopin prelude in C minor as a minor chord and she has heard other great artists do the same. A Miss Liebermann of Brooklyn writes me that it is so printed in the Oxford edition. All I have to say is that I have the edition edited by Rafael Joseffy (who, I belive was a Liszt pupil) and it is a major chord there. I also have the edition edited by Louis Oesterle and it is a major chord there. When those editions were first printed the house of Schirmer (which publishes them) had a standing offer of $1 an error to be paid in music for any wrong notes in any of their publications. You would think that the firm would have gone bankrupt on that one error alone—if it was an error...By the way, recently I visited my sister, and she entertained me by playing two-piano and three piano pieces with her son Livingston and daughter Martha. She has two grand pianos and an upright in her studio. First she and her son played several works for two pianos and then came the Bach concerto for three pianos. Martha was at the upright piano playing the third part. Little Oscar Jr., aged 5, was greatly interested in Martha's playing and when they finished, turned to me and said, pointing to the upright piano: 'What kind of an instrument is that?' He had never before seen (or at least taken notice of) an upright piano."

Strangely enough, while the upright has disappeared, piano makers are going back to the small square shapes of the early clavichords and harpsichords before those assumed the *Flügel* form of the modern instrument.

* * *

Kansas City is to open its new $8,000,000 symphony auditorium and recital halls on October 29, when the Kansas City Orchestra, under Karl Krueger, will give the inauguration concert. The erection of such a costly and imposing edifice proves that Kansas City has "turned the corner" toward prosperity and regards music as not only having made a real comeback but also facing a bright and profitable future.

* * *

CampBah-Lo-Ni,
Lake Au-Ful-Rot,
September 22, 1936.

Dear Variations.

I hasten to report a dire happening at this lone spot.

Due to discord and lack of harmony in his orchestra, Al. Legro, famous band leader, committed suicide by pitching himself over a clef. It was a tempomentally impulsive act, sonata note was found in explanation.

Tracing his movements, however, revealed that he had left his flat after a sharp argument with his staff whom he accused of acting in concert to string him along.

Does not the whole thing symphony to you?

Yours,
RUDOLPH HINDEMITH.

* * *

The musical season is on:

Eunice Norton at Town Hall

Sun.

A limited range of tone colors, an inclination to conceive her music in isolated phrases at the expense of basic lines, several times brought her to the verge of monotony in movements, whose theme had been well stated. Especially the Schubert sonata suffered thereby.

World-Telegram

In the A minor Sonata of Schubert, Miss Norton got into her lordly stride. Technical aplomb, abundant energy, a keen sense of rhythmic contrast and lyrical sweep—all these accompanied her through the three movements of the work. . . . . Especially striking was Miss Norton's dramatic announcement of the ominous measures that open the work.

* * *

However, it is not only the music critics who disagree. Read hereunder:

Dear Mr. Liebling:

I have just been reading the Variations of October the tenth, and I am very curious about that last remark at the bottom of the page. Did you mislay your copy; did you simply run out of material; or, *why did you print that atrocious pun for the second time?*

ONE OF THOSE GENTLE READERS,
MEG,
DesMoines.

1412 East Third,
Duluth, Minn.,
October 14, 1936.

Dear Variations:

Your joke, "Who Claude Debussy?" and its clever retort, was printed twice—once in your October 10 issue and once in the June issue.

It really doesn't matter, but it sounded twice as funny the second time.

Very truly yours,
OSCAR KENIG.

* * *

The New York World-Telegram (October 17) speaks of an opera named "The Position of Longjumeau". If Adolphe Adam's ancient "Postillon de Longjumeau" is meant, its position at present is altogether dormant.

* * *

Short and sentient: "Add more boondoggling—between January 1 and September 15 the WPA orchestras had a concert attendance of 32,000,000!" (From the New York Post.)

Mary Garden says in an interview from Paris, that opera is outmoded....

Miss Stoltzfus, please take a note, to Mme. Kirsten Flagstad, care Metropolitan Opera House: Dear Mme. Flagstad, period. Paragraph. I am inclosing a newspaper clipping which no doubt will cause you grave alarm, period. Paragraph. Now that opera is gone, comma, and you are sitting around with no occupation, comma, I feel much concern about you, and suggest your dropping in at the Musical Courier so that we can map out something for your future. Do not worry, period. There are always the Relief and Musicians' Emergency Funds, period. Paragraph. With kind regards and sympathetic wishes, most sincerely yours. Send it special delivery please, Miss Stoltzfus.

* * *

If there is better violin playing than was heard at Jascha Heifetz' recital in New York last week, it will undoubtedly be done by Heifetz.

* * *

Heifetz admits that he plays the accordion. It is to be hoped that this information will not misdirect young violinists who are struggling to become great.

* * *

The favorite of a musical editor is the sort of person who buttonholes him in a sequestered spot, looks about furtively and whispers: "I have a great piece of news for you. A certain orchestra plans a change of conductors. They have a certain one in view, now located in a certain city. This was told me in confidence, but at a certain time I'll give you all the details."

* * *

A young woman who does remarkably good art dancing as an amateur, told this department that she is striving ambitiously to become a professional music critic.

"Why go into such a restricted and unproductive field"? she was asked.

"Because I love it."

"Don't you love dancing?"

"I adore it".

"Then why not devote yourself to that, and insure greater glory and larger profits?"

"Oh, my parents would never consent to my going on the stage."

"Tell them, with my compliments, that to be a public dancer is not nearly as immoral as to be a professional music critic."

* * *

This is Moriz Rosenthal's program for his Town Hall recital on November 29:

Beethoven—Sonata op. 101 A Major
Chopin—Preludes
Ballade F Minor
Three Mazurkas
Etudes
Chopin-Liszt—Chant Polonais
Rosenthal—Variations on an Original Theme*
Brahms—Two Intermezzi
Stravinsky—Etude in D Major
Liszt—Au lac de Wallenstadt
Mephisto Valse
(Symphonic Poem on an Episode of Faust by Lenau)

*First time in America.

* * *

Rosenthal is shown (standing at left) in the appended picture of Liszt's famous class at Weimar. The pianists seated in the lower row, left to right, are Saul Liebling, Alexander Siloti, Arthur Friedheim, Emil Sauer, Alfred Reisenauer. In the center is seated the Grand Old Man himself.

THE MASTER CLASS

Lost in the labyrinth of corridors and cubby-holes of the Great Northern Hotel the other day, I spotted some of those itinerant musicians who occasionally make that hostelry their abode.

First there was William Penny Hacker, that enthusiastic youthful conductor of the Albany Philharmonic Orchestra. Then Horace Britt came rushing by, bearing his pet cello, to be followed by Jacques Gordon encumbered with his violin. Mrs. Remo Bolognini, just returned from getting a vigorous sun tan in Italy, was wandering about nonchalantly, and finally just as I arrived at the front door, I bumped into Mrs. Jacques Gordon and her two lads.

If I'd only had time I should have climbed to the bedroom floors and started keyhole peeking. I'll bet I'd have discovered Dagmar Godowsky somewhere there, as well as several other of your friends.

* * *

Carol Longone has a Negro maid who is intensely curious about all patriotic events, and when Carol mentioned the fact that October 12 was Columbus Day, the girl asked why.

"Well," said Carol, "Columbus discovered America, you see. . . ."

"Yas'm, I knows that."

"And so the government has appointed October 12 to honor the event. Don't you know about Columbus, Minnie?"

"Yas'm, a little."

"Columbus was a great scientist in Spain and he had an idea that the world was round instead of flat the way people thought then. So he decided to sail *westward* from Spain (that's in Europe, Minnie). . . ."

"Yas'm."

"And try to find China (that's in Asia, to the *east* of Spain on the other side of the world)."

"Yas'm."

"So he went to the Queen of Spain and asked her for money for the voyage and she gave him all her jewels to sell."

"Oh, yas'm, ma'am. That there Queen of Spain what's here in New York to see her sick son. Wasn't she grand to Columbus, ma'am?"

* * *

Like Beethoven I often go strolling in the country with my thoughts. So on Columbus Day I took them to walk on Long Island. Even though they were rather obstreperous, as they always are when they feel autumn in the air, I was able to control them more or less until I stumbled into the village of Valley Stream.

Nonchalantly I wandered the streets, peering at this and that quaint inmate, until I happened to hear very unruly sounds issuing from a house I was passing. My thoughts broke away from my control and rushed to a window and me after them post-haste.

"Listen;" I pleaded as I caught up to them, "forget your unholy curiosity for once, won't you? Today is consecrated to the discoverer of this great country. Forget yourselves, I beg you, and be bucolic. Here I am trying to be Beethoven, and you won't let me."

Nothing I could say would stop their eagerness to find out what all the noise was about, so finally I said, "Well, just one peek then. But only one."

My thoughts and I looked in the window and imagine my astonishment when I recognized Anna Molyneaux at a piano playing "hot and swing," Gene Molyneaux showing the crowd of wide-mouthed onlookers a thing or two about conducting that Toscanini never could have realized, and Frank Woglum bleating beautifully on a saxophone. And, of all desecrations, a Dessoff Choir girl was playing the "traps."

So amazing was this phenomenon among the musical elite that I corralled my thoughts and slunk into the house by the backdoor to investigate the reason. From the maid I discovered that presumably it was a housewarming, but it sounded more like a charivari to me.

At will, I roamed about the new abode of the Molyneaux, from the shrine (?), a gift of Mme. Dessoff, so the maid said, to a game room and succulent bar.

Satisfied, my thoughts and I pushed on from Valley Stream in the dusk, once again in tune with Beethoven.

* * *

Claude Gonvierre lives in a swanky penthouse on Park Avenue. The apartment is on one floor and the studio above it connected by a very narrow winding staircase. I am telling you all this because Claude is looking for a maid "to do" for him. No fat ones need apply, as they are sure to get stuck on the stairs.

* * *

Some of Lauritz Melchior arrived in New York from Europe and a hunting trip October 15 and was seen by Constance Hope, Edith Behrens, Francis Perkins, Grace Nylen, Danton Walker and other reporters at an ecstatic party at the Hotel Ansonia on that afternoon. The rest of Lauritz remained behind abroad, for the big lad has lost twenty-five pounds between thither and yon.

Believe it, please, now one can take a picture of Lauritz without making panorama shots. And between you and me, I think the elaborate motion picture equipment Kleinchen brought back with her is a waste of money, considering the fact that Lauritz can be photographed on one snapshot. However, if he regains the *embonpoint* that normally fills the space between himself and the waistband of his trousers, maybe Kleinchen will need motion pictures after all. Shot in sections he might be run off quickly, making a whole man faster than the eye can see.

Lauritz recited a list of engagements that filled a sheet of paper longer than himself. These he is to fulfill before the Met. opera begins and are to take him and his dainty frau from here to California and back.

The *heldentenor* also displayed a new Danish medal of Ingenio et Arti, presented to him on his birthday by the King of Denmark. Usually women have received it but now it is being bestowed on men, and Lauritz is the third of his species to be honored.

Washington Expects Major Season, With Home Orchestra Prominent

Jooss Ballet Delights in Return Engagement—Martinelli and Inez Lauritano Offer Joint Recital

WASHINGTON, D. C.—With the majority of its members back in their regular places, the National Symphony Orchestra began rehearsals October 15 for the most extensive season of its history.

Under the direction of Hans Kindler, its founder and conductor, this organization of eighty musicians begins preparation for the performance of seventy concerts, which include appearances not only in Washington but also in other cities in Northern and Southern states.

The season opens October 25, with a concert in which Dr. Kindler presents Tito Schipa, former tenor of the Metropolitan Opera Company, as soloist. This first of the twelfth Sunday afternoon concerts in Constitution Hall will be featured by a group of arias from Italian operas.

The orchestra begins its sixth year with one major personnel change. This is the engagement of a new concertmaster to succeed Frank Gittelson, who resigned last spring. The new concertmaster, Dr. Kindler, announced last week, is Harry Farbman, American concert violinist. After appearing with several major symphony orchestras, he toured extensively thoroughout the United States and South America. Besides his concert work he has had several years of symphony orchestra and chamber music playing in New York. Mr. Farbman comes from New York, where he has been serving as concertmaster of the National Orchestral Association.

The Jooss European Ballet made its second appearance in Washington on October 11 under the management of William Albaugh. All of the numbers with the exception of Johann Strauss Tonight had been performed last year, but proved none the less interesting upon the repeated performance. This organization which represents something extremely new and different in the ballet, is fascinating. Underlying each number is a definite mood. It may be that of jealousy, as in the Ballade, a mood of gayety as in the Johann Strauss Tonight, or the extremely satirical impression which one so strongly feels in Mr. Jooss' offering of The Green Table. This, the last number, with music by F. A. Cohen, was most outstanding. The predominating feature throughout is that of beautiful co-operation between groups rather than the expression of the individual dancer. In spite of this one could not help but notice such outstanding figures as Noelle de Mosa, Hans Zuellig, and Rudolf Pescht.

MARTINELLI AND INEZ LAURITANO APPEAR

Beren-Brook Artists opened the winter series in Washington on October 9, with the presentation of Giovanni Martinelli, tenor, and Inez Lauritano, violinist. In spite of the inclement weather, Constitution Hall was well filled.

Mr. Martinelli, who has not appeared in Washington for some time, gave a splendid performance. Outstanding were his offerings of operatic arias, particularly the aria from La Juive and the Celeste Aida (Verdi). He was recalled many times and delighted his audience with his charming encores. Emilio Roxas at the piano offered able assistance.

Inez Lauritano, youthful violinist, appearing in Washington for the first time, proved herself an artist of unusual merit. In her offerings of the concerto in A minor (Glazounoff), Nigum (Bloch), and Perpetuum Mobile (Ries), Miss Lauritano revealed an unusual combination of qualities. Her tone was rich and warm and her technic brilliant. Miss Lauritano was enthusiastically welcomed and much applauded. Assisting capably at the piano was Celius Dougherty.

Beren-Brook Artists have anounced the presentation of Paco Cansino and Señorita Juanita on November 7, Mercado's Mexican Tipica Orchestra January 28, and Emma Otero and Jose Echaniz on February 15.

G. E.

"Mother, he's really much better groomed than our last conductor."

I SEE THAT

Goeta Ljungberg opened her American concert season at Vassar College on October 10. She will appear at the Knox School on November 18 and in Buffalo on the 26th. December 11 she sings at Mecca Temple, New York, and January 12 starts her Western tour at the University of Arizona. Her Pacific Coast engagements include an appearance with the Portland (Ore.) Symphony Orchestra. Last summer Mme. Ljungberg had two performances at Zoppot in Europe and has been re-engaged for Lohengrin and Parsifal next summer, with other performances at the Royal Opera of Stockholm.

* * *

Annunciata Garrotto sang Madam Butterfly at the New York Hippodrome on October 17.

* * *

Helen Jeffrey, violinist, to be heard at Town Hall, New York, on October 30, will make her reappearance in New York after an absence of several years. Miss Jeffrey has given several New York recitals in Carnegie Hall and Town Hall and has appeared with many of the leading orchestras in the East and Middle West. This artist is entirely American trained, having been brought at an early age to the attention of Franz Kneisel, under whose tutelage she worked at the Institute of Musical Art.

* * *

Frances McCollin gave a Musical Talk on the topic Music for Everybody, assisted by Johanne Ridpath, contralto, and Shari Kalisch, pianist, on October 20 in the Friend's Meeting House, Abington, Pa., for the benefit of the Women's International League for Peace and Freedom.

* * *

Jean Buchta, harmonist, pianist and lecturer, has reopened her studios both in New York and Paterson, N. J.

* * *

Frank Leoncavallo, relative of the composer of Pagliacci, is to conduct a recently organized chamber symphony ensemble in New York.

* * *

Giovanni Martinelli, tenor of the Metropolitan opera, was guest of the Woman Pays Club of New York at its weekly luncheon of October 13 at the Hotel Warwick.

* * *

Arpad Sandor is to be accompanist for Goeta Ljungberg on part of her current tour. Mr. Sandor also supplies the piano background for recitals of Gunda Mordan.

* * *

Phil Duey, baritone, is to give a recital at Town Hall, New York, on November 8.

* * *

The New York Singing Teachers Association has moved from Aeolian Hall, New York, to the Salle des Artistes. The first meeting of the 1936-37 season was held at the new headquarters on October 20. Edward Johnson, general manager of the Metropolitan Opera, was the guest speaker.

* * *

Gerald Tracy has returned to New York and resumed activities as concert pianist. He spent the summer at Lake Como, Italy, and while abroad studied with Artur Schnabel. Mr. Tracy will give a recital in New York at Town Hall on November 21.

Pascarella Trio in New York Recital

The Pascarella Trio (Enzo Pascarella, violin, Carlo Pascarella, piano, and Caesar Pascarella, cello) gave a program on October 16 at the Women's Graduate Club, Columbia University, New York. The three numbers of their list embraced as many styles—the classic being represented by the trio in D (op. 28, No. 2) of Muzio Clementi, revised and elaborated by Alfredo Casella. This composition consists of *allegro amabile, polonese* and *rondo*, and has the fresh tunefulness and grace of form that distinguish its period. The Brahms trio in C minor (op. 101), came next, example of a freer style of music writing. Last was the Enzo Masetti trio, given its first performance in America. This work is cast in a very modern mold, is polyphonic, the melodic line strongly pronounced. The sub-divisions are *non troppo allegro, ma impetuoso, largo* and a brilliant *allegro vivace*. An audience of substantial size applauded vigorously for the fine and understanding exposition which the Pascarellas accorded each of the diversified selections they had chosen.

G. N.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, October 24

Katherine Bacon, pianist, Town Hall (A)
Lotte Lehmann, soprano, Town Hall (E)

Sunday, October 25

John Charles Thomas, baritone, Town Hall (A)
E. Robert Schmitz, pianist, and Eddy Brown, violinist, Town Hall (E)

Monday, October 26

Ernst Victor Wolff, pianist and harpsichordist, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Evelyn Lewis, soprano, Steinway Hall (A)
Samuel Reichmann, pianist, Town Hall (E)

Tuesday, October 27

Arthur Loesser, pianist, Town Hall (E)
Marie Curtis, soprano, and Llewelyn Roberts, baritone, The Barbizon (E)
Mayme Richardson, soprano, Steinway Hall (E)

Wednesday, October 28

Elizabeth Wysor, contralto, Town Hall (E)

Thursday, October 29

Orchestral concert, Paul Stassévitch conducting, Town Hall (E)

Friday, October 30

Paulina Ruvinska, pianist, Town Hall (A)
Ruth Jeffrey, violinist, Town Hall (E)
Lorand Gluzek, cellist, Steinway Hall (E)
Bernard Gabriel, pianist, The Barbizon (E)

Saturday, October 31

Sascha Gorodnitzki, pianist, Carnegie Hall (A)
Ruth Slenczynski, pianist, Town Hall (A)
Carmen Reggio, contralto, Steinway Hall (E)

Sunday, November 1

Leonora Cortez, pianist, Town Hall (A)
E. Robert Schmitz and Eddy Brown, pianist and violinist, Town Hall (E)

Wednesday, November 4

Paul Musikonsky, violinist, Town Hall (E)

Thursday, November 5

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 6

Philharmonic-Symphony Society, Carnegie Hall (A)
Paul Snyder, pianist, Town Hall (E)

Saturday, November 7

Josef and Rosina Lhevinne, pianists, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Rose Raymond, pianist, Town Hall (A)
Francis Moore, pianist, Town Hall (E)

Sunday, November 8

Philharmonic-Symphony Society, Carnegie Hall (A)
Phil Duey, baritone, Town Hall (A)
E. Robert Schmitz and Eddy Brown, pianist and violinist, Town Hall (E)
New Friends of Music, Town Hall—5:30 p. m.

Monday, November 9

Simon Barer, pianist, Carnegie Hall (E)
Cobina Wright and Robert MacGimsey, Town Hall (A)
Fredericka Fricken, song recital, Steinway Hall (E)

Tuesday, November 10

Philadelphia Orchestra, Carnegie Hall (E)
Irene Ruppert, pianist, Town Hall (A)
John Carroll, song recital, Town Hall (E)

Wednesday, November 11

Dorothy Minty, violinist, Town Hall (A)
Jascha Heifetz, Town Hall Endowment Series, Town Hall (E)

Thursday, November 12

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 13

Philharmonic-Symphony Society, Carnegie Hall (A)
Samuel Carmell, violinist, Town Hall (E)

Saturday, November 14

Mischa Elman, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Mischa Meller, pianist, Town Hall (A)
Lucy Lowe, American Popular Songs in Period Costume, Town Hall (E)

Sunday, November 15

Philharmonic-Symphony Society, Carnegie Hall (A)
Lanny Ross, tenor, Town Hall (A)
New Friends of Music (Budapest String Quartet and Four Trombones), Town Hall, 5:30 p. m.
Clyde Keutzer, tenor, Town Hall (E)

Monday, November 16

National Orchestral Association, Carnegie Hall (E)
Charlotte Symons, soprano, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, November 17

Maria Carreras, pianist, Town Hall (A)
Roman Totenberg, violinist, Town Hall (E)

Wednesday, November 18

Philharmonic-Symphonic Society, Carnegie Hall (E)
Alice Mock, soprano, and Herbert Carrick, pianist, Town Hall (A)
Isabelle French, soprano, Town Hall (E)

Thursday, November 19

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, November 20

Philharmonic-Symphony Society, Carnegie Hall (A)
Willard MacGregor, pianist, Town Hall (E)

Saturday, November 21

Boston Symphony Orchestra, Carnegie Hall (A)
Freiheit Singing Society, Carnegie Hall (E)
Gerald Tracy, pianist, Town Hall (A)
Povla Frijsh, soprano, Town Hall (E)

Sunday, November 22

Philharmonic-Symphony Society, Carnegie Hall (A)
Eugenia Buxton, pianist, Town Hall (A)
New Friends of Music, Town Hall (A—5:30 p.m.)
David Brynley and Norman Notley, duet recital, Town Hall (E)

Monday, November 23

Philharmonic Pension Fund Concert, Carnegie Hall (E)
Douglas Beattie, bass-baritone, Town Hall (E)

Tuesday, November 24

Philadelphia Orchestra, Carnegie Hall (E)
Klara Kwartin, soprano, Town Hall (E)

New York Concerts

(Continued from page 9)

by Jooss, and excellent interpretation and vivid costuming add to the effectiveness of the production. Cohen's music is what a ballet score should be, elucidative, varied, and fluidly mobile. The composer and a partner furnished the accompaniment at two pianos, but performed somewhat too rigidly, and too dryly in tone. Rudolf Pescht as The Son (and resembling Percy Grainger as to hair and general appearance) did heroic service by being on the stage constantly during the slightly long piece. He was resourceful and authentic, and won a strong personal success. Elsa Kahl did a deeply moving impersonation of The Mother. Kurt Jooss revealed his customary finished art as The Father, Ernst Uthoff gave eerie touches to his part as The Mysterious Companion. Atty van den Berg looked lovely in the role of The Young Queen. Erika Hanka was a comely and plausible Seductress. Lola Botka and Noelle de Mosa were the Two Women of the Street.

Other items on the bill also delighted the large audience, the numbers being Ballade, Johann Strauss' Tonight, and The Big City, the latter being one of the great favorites in the Jooss repertoire.

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Fritz Kreisler His seasonal reappearance in New York was made by Fritz Kreisler at a violin matinee in Carnegie Hall. A crowded audience tendered continuous applause and received the reward of several encores.

Kreisler began nervously, with lapses in pitch and technical errors, mishaps which were not entirely absent even as he gained in confidence during the program.

The program emphasized the player's well known propensity to tinker with the compositions of the masters. He chose Schumann's C major fantasy (opus 131) (for violin and orchestra) as one such medium. The work, written after the composer's mind had become clouded, never has been regarded as one of the best from his pen, and alternates between appealing moments and stretches of bizarre dullness. Kreisler's revision, while personal and empirical, improved the original to some degree, but even so, helps Schumann to no new fame.

Another piece of Kreisler's musical carpentry was offered in the first movement of Paganini's D major concerto, which the reviser has rechristened "Konzertstueck." It was not evident that Paganini's measures have been made more valuable in the present transformation, even though the changes are formidable, with introduction of Kreislerian notes and harmonies. The Paganini movement, when played at all these days by fiddlers, is likely to be heard in its original form.

Kreisler also played his fantasy on Russian Themes (Rimsky-Korsakoff's) and Bach's G minor sonata for violin alone. The last named had a recent interpretation at Carnegie Hall from Jascha Heifetz, which lingers in the memory as the super-last word on the subject.

Frequent manifestations of beauty in Kreisler's performances, and consistent musical appeal, alternated with stretches of rhythmic uncertainty and tonal dryness.

The Paganini and Schumann examples were premiers in New York.

Carl Lamson gave secure and tasteful accompaniments at the piano.

James Friskin James Friskin, pianist, who needs no introduction to local concert-goers, was presented at Town Hall on Saturday afternoon. For this year's recital Mr. Friskin selected Bach's English suite in F major, Beethoven's sonata in A flat (op. 110), Ravel's suite Le Tombeau de Couperin, and the Brahms variations and fugue on a theme by Handel (op. 24).

As in previous performances Mr. Friskin revealed himself to be a thorough musician whose impeccable taste and sense of musical values made each number an example of virtuosity and keen adherence to composer's intent. The manner in which he distinguished the style of Ravel from that of the earlier masters was both a joy to the informed listener and an instructive exhibition to the student. There is a quiet assurance about Mr. Friskin as he approaches his task and it was this characteristic which prevailed so strongly at this performance. An audience of moderate size attended and applauded Mr. Friskin with gusto.

Alli Rönka A deviation from the conventional recital program marked the appearance of Alli Rönka, soprano, in Town Hall on Saturday evening. This singer, who is American born, of Finnish descent, has compiled an extensive repertoire of songs of Finland, and it was from this assortment that she chose her New York program. Sibelius was represented by two entire groups, and other Finnish composers on Miss Rönka's list were Merikanto, Kuula, Madetoja, Palmgren, Kilpinen, Melartin, Järnefelt and Kauppi. The song moods ranged from the melancholy and the tender to the fanciful and lively. Miss Rönka's voice is of excellent natural quality, and her expressive shadings were discerning. She is to be congratulated on presenting such unusual and meritorious music. Andre Skalski lent competent support at the piano. The audience, although not large, was friendly.

OCTOBER 18

Margaret Halstead A song program of unusual interest was given by Margaret Halstead, soprano of the Metropolitan Opera, in Town Hall on Sunday afternoon. The artist, whose operatic roles in Europe and this country have included Wagnerian dramatic parts, showed a keen intelligence in her interpretations and notable color and expressive quality of tone in her singing. The wide-ranging program included Schubert's Die Allmacht, songs of Respighi, Santoliquido, Fritz Dettman, Richard Strauss, Chausson, Duparc, Gretchaninoff, and an attractive closing group in English by Quilter, Hageman, Eric Fogg and Clough-Leighter. Possibly her most effective interpretations were in the German Lieder, where she demonstrated a clear diction and an emotional comprehension that gave compelling quality to her performances. The works in other languages also exerted their sway with an audience which applauded heartily throughout the program and induced the singer to add extras. Celius Dougherty was the efficient accompanist.

Dalies Frantz Youthful—about three years old in important public experience—Dalies Frantz is already an acknowledged major pianist. It was no wonder, therefore, that his Town Hall evening recital drew a large and deeply interested audience, and that he won outstanding favor.

Frantz has arresting musical and technical control of the keyboard, and also a tone of unusual quality and volume. His performances are leavened with temperamental drive, variety of style and imagination. No routine readings and no dull moments come from under his hands.

Aside from deserved encores, the recitalist played Bach's F minor prelude and fugue; the Handel-Brahms variations; Beethoven's sonata (opus 110); four Chopin numbers; Debussy's Serenade of the Doll, and Liszt's Petrarca Sonnet, No. 104 and Hungarian Rhapsody No. 14.

Anne Mundy, American Pianist

Anne Mundy, young American pianist, who is entering her first season in her own country as a professional concert artist, is a native of St. Paul, Minn. She took up keyboard study when she was only five years old, and was only six at her first public appearance. Miss Mundy is a graduate of Vassar College, where she studied piano under Kate Chittenden. When she entered the college, Miss Chittenden asked her to give a recital for the student body and faculty, an unprecedented honor. She gave a senior recital and at the commencement exexrcises of 1932 represented her class, and played the first movement of the second Rachmaninoff concerto with organ accompaniment.

Since that time Miss Mundy has been in Europe, studying under Countess Helen Morsztyn in Italy and Poland, and coaching under Emil Sauer in Vienna. Her orchestral debut was with the Warsaw Philharmonic Orchestra, and she was heard in recitals in Italy, including a private musicale at the Royal Palace in Naples before Crown Princess Marie Jose of Italy.

Gorodnitzki's New York Program

Sascha Gorodnitzki, for his New York appearance on October 31 at Carnegie Hall, opens his recital with Rameau's gavotte and variations and the Bach-Busoni choral prelude in F minor; next comes Beethoven's sonata in E flat (op. 31, No. 3) and, concluding the first half, Liszt's sonata in B minor. After the intermission, Gorodnitzki plays Rachmaninoff's prelude in E flat minor and barcarolle in G minor; Saint Saëns' version of Beethoven's Chorus of the Dervishes from The Ruins of Athens, and Liszt's Etude Transcendante in F minor and Consolation in D flat.

Albany Philharmonic Orchestra Plans

The Albany (N. Y.) Philharmonic Orchestra opens its season on November 5, William Penny Hacker conducting. This will be followed by four evening concerts and two children's matinees. At a special spring concert Mr. Hacker is to play and conduct Beethoven's C Minor concerto. In November Mr. Hacker gives piano recitals in Hudson, Gloversville, Scarsdale and Croton, N. Y., North Adams, Mass., and Washington, D. C.

Maison Sings Parsifal in Buenos Aires

Rene Maison, Metropolitan Opera tenor, recently sang the title role of Parsifal at the Colon Opera, Buenos Aires. The conductor was Fritz Busch. Mr. Maison returns to New York early in December to sing at the Metropolitan, where he is engaged for the entire season.

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Events in London

(*Continued from page 5*)

featured at one concert, with Debussy and Glazounoff as the composers.

MORE PFITZNER

The Philhamonic Orchestra also plays the Courtauld-Sargent concerts (six pairs) and the Robert Mayer Children's concerts, now in their fourteenth season. The Courtauld-Sargent series will be in the hands of Dr. Malcolm Sargent, with Iturbi as guest conductor and soloist at the opening concert. Egon Petri and Gaspar Cassadò are the other soloists, the latter doing Pfitzner's cello concerto for the first time in England. Goossens' intermezzo from his opera, Don Juan, is the only other novelty, and Beethoven's D minor Mass is the program of one concert.

Finally the London Symphony Orchestra is in the field again, with Sir Hamilton Harty and Albert Coates as the principal conductors of its nine concerts. Georg Széll is a guest conductor and Hans Weisbach, as in several seasons past, will fill out one evening with Bach's Kunst der Fuge. Rachmaninoff, Heifetz and Bustabo are among the soloists and there are no novelties, but Coates will finish the season with a concert performance of Rimsky-Korsakoff's Kitesh.

ROSE BAMPTON SCORES

Recitals promise to be as plentiful as ever; indeed they have already begun. Rose Bampton, of New York's "Met", made the first of two appearances, her first public ones in London, and gained a golden ovation for her rich, pure voice, her technical accomplishment and her dramatic power. Another American, Margaret Speaks, displayed a smooth and limpid soprano, and a cultivated manner of presentation. The large range and variety of her offerings gave evidence of enterprise and versatility.

Jan Smeterlin has offered his one and only recital of the season before hopping off to distant parts, and in a program ranging from Mozart to Alexander Tcherepnine, furnished fresh evidence of his many-sided and highly finished art. Michel Cherniavsky, also before flitting abroad, achieved a brilliant display on the cello, with Elgar's concerto as a *cheval de bataille*, taking the treatment surprisingly well. And various less and lesser lights and debutantes have ventured into the open spaces before the inevitable and imminent crush.

Also, the Berlin Cathedral Choir (boys and men) have given a concert of mostly pseudo-religious music and groups of arrangements in which the Pilgrims Chorus from Tannhäuser and Schubert's Du bist die Ruh figured as "folksongs". What a fall from grace! This choir was once among the finest of its kind.

OPERA—LITTLE AND BIG

Opera has started at Sadlers Wells, with a program of ballets, followed by lively performances, in English, of Carmen and Boheme. Edith Coates and Joan Cross were good as Carmen and Mimi respectively, and a new Welsh tenor, D. Morgan Jones (as Rodolfo) is considered a "find".

Opera in a big way will start on November 2, with the visit of the Dresden Opera Company and Orchestra sent here on a propaganda tour by the Saxon state. Except for Richard Strauss' conducting in one performance of his own Ariadne auf Nexas, the fortnight's season will be in the hands of Dr. Karl Böhm, who offers Mozart's Figaro and Don Giovanni, Wagner's Tristan and Strauss' Rosenkavalier, twice each. Then Covent Garden will hibernate (in the guise of dance hall and concert hall) except for a short Christmas season with Hänsel and Gretel, Tales of Hoffmann, till spring, when Sir Thomas Beecham will launch his Coronation season of eleven weeks. During this season Eugene Goossens' Don Juan is to have its premiere.

Philadelphia Orchestra

(*Continued from page 5*)

were composed by men born in Vienna, or living there at the time the work was written.

Before the concert began, Harl McDonald spoke briefly of Vienna and its many types of music, then introduced C. David Hocker, chairman of the Youth Committee, who spoke of Mr. Ormandy's five years' experience in Minneapolis, conducting Youth Concerts, and urged the audience to give Mr. Ormandy a "typical Youth welcome." When Mr. Ormandy came on the stage he received a rousing welcome. He spoke briefly before each number, of the composer or the music, and conducted the orchestra in a superb performance of the Mozart overture to The Marriage of Figaro, and the Schubert symphony (No. 7) in C. This being the fourth performance the orchestra had given of this symphony in less than a week, it was presented with ease and assurance.

ROMANO ROMANI
returned from Italy recently and has resumed teaching in his voice studios in New York. (Photo © David Berns.)

A particularly interesting feature of the concert was the performance of the waltz Tales from the Vienna Woods by Johann Strauss, Jr., played by the orchestra and danced delightfully by Walton Biggerstaff and Ruth Vollmer. The audience sang the Austrian National Anthem and Schubert's Ave Maria.

The Radetzky March by Johann Strauss, Sr., was followed by polka-mazurka Frauenherz by Josef Strauss, with the Pizzicato Polka of Johann, Jr., and Josef scoring one of the greatest successes of the evening. The final programmed number was overture to The Gypsy Baron by Johann, Jr. The audience evidenced marked enthusiasm and had no idea of going home until an encore had been played. Mr. Ormandy announced they would play a German dance called The Sleigh Ride by Mozart, which also pleased the youthful group.

Chamber Music in Portland, Ore.

Autumn Brings Restoration of Activity in this Field—New Opera Group Appears

PORTLAND, ORE.—Chamber music, which, except for an occasional windfall from the Coolidge Foundation in Washington, receives so little attention here as almost to constitute a disgrace, this season has received the benefit of the accustomed early fall reawakening of interest in matters musical. The new season was ushered in auspiciously September 28 by a joint sonata recital featuring those admirable exponents of pure music, Michel Piastro, concert-master of the New York Philharmonic, and Ariel Rubstein, New York pianist, who recently took up residence in Portland.

Messrs. Piastro and Rubstein elected to confine themselves strictly to the classic repertoire, and, at that, to straight sonata fare. Their program included the Brahms D minor, the Beethoven Kreutzer, and the Cesar Franck sonatas—nothing more. Old friends and compatriots, Rubstein and Piastro are ideally-matched recitalists. Their program, a benefit for the Portland Symphony Orchestra and the Junior Symphony, was well attended.

The first chamber music cycle the town has had for years, in fact, ever since the Neah-kah-nie quartet disbanded, was inaugurated by the Abas Quartet of San Francisco in the Neighbors of Woodcraft hall on October 14. The cycle of three concerts is under the sponsorship of Mrs. Susie Fennel Pipes, Portland's indefatigable champion of chamber music.

The inaugural program of the highly proficient San Franciscans included Haydn's quartet in D major (op. 76, No. 55); quartet (No. 1) by Erwin Schulhoff, and Beethoven's quartet in F major (op. 59, No. 1). the remaining concerts of the cycle are billed for October 29 and November 12.

OPERA COMPANY FORMED

A not altogether successful effort to re-establish grand opera as a medium of providing an outlet for the musical ambitions of local singers was made in the Auditorium September 19 when the newly-formed National Grand Opera Company produced the old church cantata Esther in operatic form. The attendance at the two performances, matinee and night, was disappointing. This was the first of a series of six productions to be given at intervals of about one month during the winter. The enterprise is under the direction of Maurice Dubin, former tenor ot the Imperial Opera in St. Petersburg.

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Minneapolis and St. Paul Have Prospect of Rewarding Music Year

Minneapolis Symphony Orchestra to Be Led By Ormandy and Five Guests —Eminent Solo and Recital Artists Engaged

MINNEAPOLIS, MINN.—The Minneapolis Symphony Orchestra starts the 1936-37 season in Northrop Auditorium on the University of Minnesota Campus on November 7. Eugene Ormandy will conduct, and Florence Austral, soprano, is announced as soloist. Mr. Ormandy will conduct three concerts of the regular evening series, and on November 22 begins the Sunday series of popular concerts. Following Mr. Ormandy in the sixteen symphony events, will appear Artur Bodanzky, Leon Barzin, Dimitri Mitropoulos, Guy Fraser Harrison and Jose Itubri as guest conductors. Other soloists for the series are Charles Kullmann, tenor; Sigrid Onegin, contralto; Albert Spalding, violinist; Lawrence Tibbett, baritone; Marian Anderson, contralto; Helen Jepson, soprano; Mischa Elman, violinist; Josef Hofmann, and Sergei Rachmaninoff, pianists.

Several new players appear in the organization: Leon Frengut, principal of the viola section; Victor Witz, viola; Joseph Heidrich and H. Brader, first violins; Joseph Bregman and Irving Winslow, second violins; and C. E. Booth, bassoon. The illness of Sidney Halpern, English horn, has created a vacancy which has not been filled.

UNIVERSITY ARTISTS COURSE

The University Artists Course of six concerts will again be given in Northrop Auditorium and will bring to the campus of the University of Minnesota, Kirsten Flagstad, soprano; the Don Cossack Chorus, directed by Jaroff; Lauritz Melchior, tenor; Erica Morini, violinist; Trudi Schoop with her ballet; and Vladimir Horowitz, pianist. Mrs. Carlyle Scott is directing the managerial destinies of both the Minneapolis Symphony Orchestra and the University Artists Course.

CLUB PROGRAMS

The Apollo Club, under the direction of William MacPhail, announces two concerts for the season, December 15 and April 13, at the Lyceum Theatre. These are the 120th and 121st concerts of this organization, which began in 1895.

The Thursday Musical Club announces two soloists as special attractions for its concerts. On October 29, Gertrud Wettergren, contralto, appears and on January 28, Guiomar Novaes, pianist. Local soloists will be heard at the regular morning concerts of this organization.

The Schubert Club of St. Paul announces five concerts for the season. Lotte Lehmann, soprano, on November 6; Anne Mundy, pianist, on December 1; Georges Enesco, pianist, on January 14; Trio Italiano on February 15, and Wilbur Evans, baritone on March 22. The St. Paul College Club announces the Jooss Ballet for an appearance on November 14 in the Auditorium. The St. Paul Civic Opera Co. continues its contributions to the musical activities of the Twin Cities with performances of Puccini's La Boheme on December 9, 11 and 12. Il Trovatore is planned for performances in February, and one of the Gilbert and Sullivan works is to be done in the spring of 1937.

The Twin City concert season comprises thirty-four symphony concerts under the direction of six guest conductors. Twenty-four artists and organizations, together with four concerts by male choruses will also be heard—the Northwest is again maintaining its standard for both number and quality of musical events. E. G. K.

New Jersey Opera Association Giving Three Productions

The New Jersey Opera Association is presenting a series of three operas in Newark, N. J., at the City Theatre. Verdi's La Traviata was the opening performance, and Il Trovatore is scheduled for November 4, Don Pasquale for November 18. This is the association's first appearance in Newark.

The conductor is William Spada, a young American who has appeared in Italy and the United States. The chorus is one of seventy-five voices, and a large symphony orchestra and ballet are other supplementary features. The artists include singers from the Scala, Metropolitan Opera, Chicago and San Carlo operas. Leonora Corona is to take the part of Leonora in Il Trovatore, with Pasquale Ferrara as Manrico and Rocco Pandiscio, Count di Luna. In the Traviata production were Ina De Martino (soprano of New Jersey), Lawrence Power and Angelo Pilotto.

Branscombe Choral Groups Open Season

The Branscombe Choral (Mary Anna Reed, president), named for its conductor Gena Branscombe, has resumed activities for the season. Rehearsals are held on Monday nights at the New York headquarters. The MacDowell Choral of Mountain Lakes, N. J., another unit conducted by Miss Branscombe, began their season in September. They are to sing a program of seventeenth century *a cappella* and modern works on December 11.

LEONORA CORTEZ, pianist, to be heard in New York recital at Town Hall on November 1. Her program carries music of Bach-d'Albert, Beethoven, Brahms, Chopin, Ravel, Halffter and Debussy. (Photo by Herbert Mitchell.)

Cecil Leeson in Concerts

Cecil Leeson, saxophonist, appeared in recital at the Roxbury School, Cheshire, Conn., October 10, and at Taft's School, Watertown, Conn., October 11. Mr. Leeson was assisted by Paul Creston, pianist, who played a group of his own compositions.

Rudolph Thomas to Offer Norwalk Lecture Series

On October 24 at the Benjamin Franklin Junior High School, Norwalk, Conn., Rudolph Thomas begins a series of lecture-recitals on outstanding operas of the coming Metropolitan season. The opening one is on Rosenkavalier by Strauss; November 14, Mr. Thomas takes as his subject Wagner's The Flying Dutchman; 28, Otello by Verdi; December 12, Wagner's Tristan and Isolde; January 16, Coq d'Or by Rimsky-Korsakoff.

MUSIC NOTES from Coast to Coast

CALGARY, CAN.—Doris Lenore Maclean, concert pianist of Los Angeles and formerly of this city, returned from abroad to appear in concert in Central United Church, on October 8. In a program of exacting requirements, Miss Maclean displayed faultless technic, purity of tone and a spiritual comprehension that held her audience spellbound. Always a favorite, Beethoven (Opus 31, No. 3 sonata) showed Miss Maclean as a mature artist, playing sensitively and brilliantly as the mood required, yet exhibiting a perfect control. Chopin was read with authority and in the final group of three Debussy, subtleties and nuances of tone and color were set forth. Miss Maclean was also heard over the Canadian Radio Commission network in August playing two works of Beethoven and Schubert.

Ruth Markus, contralto, appeared in recital on September 28 under the sponsorship of the Calgary Women's Musical Club. This young artist sang with intelligence and musical discrimination. In a program comprising old classics, operatic aria and modern numbers she impressed one with the thoroughness of her training. Particularly well done was her delineation of the O Love of Thy Power from Saint-Saëns Samson and Delilah.

Jan Cherniavsky, Vancouver pianist, inaugurated the Calgary Women's Musical Club season on September 25. Well-routined work combined with an excellent technic was given by this artist in a program of familiar piano music. F. A. F.

EDMONTON, CAN.—Under the new president, Mrs. Vernon Barford, the Edmonton Women's Musical Club presented its first recital of the current season. Doris Maclean, pianist, of Calgary, was the artist chosen who presented an interesting and musically comprehensive program. Opening with the Handel Chaconne, Miss Maclean gave her audience a sensitive interpretation of Beethoven's third sonata (op. 31). Two groups made up of works from the literature of Chopin and Debussy completed a highly artistic and successfully presented concert. F. A. F.

SASKATOON, CAN.—Freida Bradley, violinist, appeared in recital prior to her return to the Toronto Conservatory of Music as holder of the Rotary Club's music scholarship. Warmth of tone and brilliancy of technic marked her playing of Vitali's chaconne, a Lalo concerto and two Paganini caprices. Evelyn Eby, acting in the dual capacity of assisting artist and accompanist, proved her artistry in compositions by Chopin and Saint-Saëns.

Concerts scheduled for the fall include a series by the Saskatoon Symphony Orchestra under the leadership of Arthur Collingwood; Reginald Bedford who spent the past summer in study at Fontainebleau; Margaret Wilson, violinist, recently returned from two years spent at the Budapest Academy of Music; Doris Killam, pianist, winner of this year's Musical Art Club travel scholarship.

George Underwood, secretary of the Conservatory Club, announces concerts for this season by Ethel Codd, soprano; the Don Cossack Male Chorus; the English Singers; Paul deMarky, pianist; the dancer Nimura, and Lawrence Tibbett.

The University of Saskatchewan has appointed Lyell Gustin, vice-principal of the Conservatory as visiting piano instructor to the Regina College.

Activities of the Music Teachers' Association opened at The Bessborough when Dean Collingwood spoke and G. C. Palmer gave a report of the Federal Convention held this past summer in Vancouver. Musical numbers were given by Helen Davies Sherry, soprano; Grace Henderson and Reginald Bedford, pianists, and Margaret Wilson, violinist.

The opening program by the Musical Art Club, arranged by Evelyn Eby, was given by Margaret Connell, soprano; Kenneth King, tenor; Evelyn Eby, Margaret Browne, Reginald Bedford and Gordon Hancock, pianists; and Dorothy Overholt, violinist.

The Women's Musical Club devoted their first program to Poets and Musicians, Mrs. A. S. Morton reading the paper. Vocal and instrumental works inspired by literature and performed by members were used as illustrations. L. G.

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Milwaukee Engages Prominent Artists

Chicago Orchestra Again to Give Series—Notable Recital Schedules —Local Ensembles Announce Enterprising Plans

MILWAUKEE, WIS.—The new music season is awaited with keen anticipation of meeting many personalities in music, among them Hans Lange, new associate conductor of the Chicago Symphony Orchestra, who will direct eight of the ten concerts of the series at the Pabst Theatre. Dr. Frederick Stock is to direct the first two.

Artur Schnabel, pianist, plays on March 30 as a feature in the Civic Concert Association Course, which opens November 10 with the Jooss European Ballet. Other Civic concerts include Marian Anderson, Negro contralto not heard here before, who sings on January 21. The series also will include many old favorites here, with a concert February 11 by the Salzedo-Britt-Barrère group, and other recitals by Efrem Zimbalist, violinist, and Ezio Pinza, basso.

Several musical clubs are to present attractive undertakings, among them a series of concerts sponsored by the Arion Musical Club. Harold Bauer, pianist, Helen Jepson, soprano, are recitalists to be heard, as also the Don Cossack Male Chorus, the Stradivarius Quartet, and Mercado Mexican Orchestra. The Arions also plan a May music festival, featured by Verdi's Requiem.

CHORAL AND OTHER ENSEMBLES

Alfred Hiles Bergen will direct the Symphonic Male Chorus in several concerts, with soloists, as also the Marquette University Chorus and a new *a cappella* organization. The Lyric Male chorus, directed by Herman Smith, offers a course of four concerts. The opening one occurs on November 5 at the City Auditorium with John Charles Thomas, soloist. The Latvian Singers and James Melton, tenor, are other lyric concert features.

The Milwaukee Symphony Orchestra, with director Bojanowski at the helm, forges ahead with plans to increase the number of concerts to be given this year.

The Society of Musical Arts will introduce several new talents in concerts appearances at the Athenaeum. The Wisconsin Artists Bureau presents among others, Marilyn Meyer, Milwaukee child pianist. The MacDowell Club's Symphony Orchestra will be heard in numerous concerts and the International House Chorus, the Shorewood Operatic Chorus and the Shorewood *a cappella* chorus, are among other organizations planing an active season.

Milwaukee schools will hear eight symphony orchestra concerts to be played in school auditoriums by the Federal Symphony Orchestra, directed by the veteran leader, Hugo Bach. J. E. McC.

Radio Highlights

Dialed by M. L. S.

Olin Downes, music critic of the New York Times, in last Sunday's edition, indulged in some head-shaking at the "overproduction" of young artists which the general return to prosperity is loosing into the music field.

However, it seems to us that, lamentable as over-production may be, the tyros know how great are the odds against them, how strict is the standard against which they must measure. Surely there is something gallant in the aspiring youngsters who appear before learned judges in auditions that may lead to professional standing; even the hardy gamblers who face Major Bowes' sadistic gong on the radio amateur hours have the courage to snatch at fortune. If they fail, they are not left in any doubt about it—Mr. Downes and the other critics may sharpen their pens, or the Major may sound their knell; but there's always the long chance of winning a foothold among the elect.

Among the new series heard on the air over the week-end was the Classics of the Keyboard inaugural. This program will be heard on WOR each Sunday evening, and features Ernst Victor Wolff, harpsichord player and pianist, as soloist with Alfred Wallenstein's concert orchestra and Leonard Liebling, editor of the Musical Courier, as commentator. Mr. Liebling made brief and illuminating comments on the music,

BERYL RUBINSTEIN,
pianist, composer and director of the Cleveland Institute of Music, is to be the soloist in the premiere of his own concerto with the Cleveland Orchestra on November 12 and 14.

which included Bach's concerto in D minor (harpsichord) and part of the Mendelssohn concerto in G minor (piano). Mr. Wolff also improvised (on the harpsichord) on a theme suggested by Mr. Liebling. . . . Note to listeners-in: Have you an unused musical theme stored in your mind somewhere? Don't worry any more about disposing of it—send it in to this program, and see what Mr. Wolff can do with it.

Later on the same evening, WABC relayed the dulcet sounds emanating from the Ford radio assemblage (symphony, chorus and Fritz Reiner at the baton), augmented by Gladys Swarthout. The beauteous Swarthout tones had exposition in a Carmen excerpt, a song from her forthcoming picture, Champagne Waltz, and other numbers.

The General Motors headliner of duplicate date (WEAF) was Lotte Lehmann. Her offerings ranged from Du bist der Lenz from Wagner's Die Walküre to The Last Rose of Summer. Mme. Lehmann's notable mastery of style and vocal purity distinguished all her numbers. As usual, Erno Rapee captained the orchestra splendidly.

Of the Sunday afternoon programs, the Pittsburgh Symphony Orchestra's regular broadcast on WABC under Antonio Modarelli was enhanced by the presence of Grete Stueckgold as guest. The soprano was in ear-gladdening form. . . . The Magic Key hour of WJZ had for its musical visitors Ernest Hutcheson, pianist, and Norman Cordon, young American baritone. Mr. Hutcheson, with Frank Black and the NBC Symphony Orchestra, gave a finished and forceful keyboard exhibition, and Mr. Cordon scored for his meritorious singing.

The Metropolitan Opera's beneficent ruler, Edward Johnson, is again on a radio hunt for young voices, from which he will cull a few for Metropolitan presentation. The Metropolitan Auditions of the Air began on October 18, and continue weekly. Three warblers try out each time.

WEVD carried an interesting broadcast on Saturday night (October 17), when Tito Xirelli, baritone, headed a Greek program.

Seekers after music knowledge may profitably listen in to Columbia's Sabbath afternoon interlude, Everybody's Music, conducted by Howard Barlow. On October 19, Bruna Castagna and Elsa Alsen were assisting artists in a program contrasting Italian with German operatic inspiration.

Another orchestral series began on October 19 on the NBC-blue network, when the Rochester Civic Orchestra was heard under Guy Fraser Harrison. On the following day, Harrison conducted the orchestra in the first of fifteen children's concerts to be heard over the same network on alternate Tuesday afternoons.

Erno Balogh Starts Concert Season

Erno Balogh, who is for the sixth consecutive season accompanist for Lotte Lehmann, opened his season on October 13 with a concert with the soprano in Atlanta, Ga. On October 18 he was at the piano for Mme. Lehmann at the General Motors broadcast, and will be again at her Town Hall, New York, recital on October 24. After this, he goes on tour with her to the Pacific Coast. Besides Mme. Lehmann, Mr. Balogh is playing for a few other artists, among them Nanny Annibali, who was heard in New York at Town Hall on October 22. He also is to play for some appearances of Aniceta Shea. In several of Mme. Lehmann's recitals Mr. Balogh plays piano solos, as he did in the past for programs of Grace Moore and Frieda Hempel.

Marcella Geon Holding Auditions for Singers

Marcella Geon of New York, who specializes in lecture-recitals of the operas in her Conversational Concerts, is hearing auditions for various rôles. She is seeking to fulfill assignments already booked for appearances in La Boheme, Aida and all the Wagner operas. Singers familiar with the arias, duets and general passages of these operas may apply to Miss Geon.

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Atlanta Series Has Auspicious Opening with Lehmann Recital

Soprano Wins Tributes for Lieder Program—Music Club Events Begin—Third Piano Ensemble Concert Scheduled

ATLANTA, GA.—The season of music, which is seriously handicapped by the delay in the completion of the City Auditorium, opened on October 13 with a concert by Lotte Lehmann, the distinguished opera soprano and Lieder singer. Mme. Lehmann was presented by the Atlanta Music Club at the Atlanta Woman's Club Auditorium to more than a capacity house. Unfortunately there were few, if any, seats to be had outside the membership list as the auditorium has less than a thousand seats but extra seats were placed in the aisles and wherever else they could be and a gala audience greeted the noted soprano when she appeared for her first concert in Atlanta.

Enthusiasm ran high throughout her program, which was confined almost exclusively to German Lieder. Encores followed groups of songs and at the end Mme. Lehmann sang a short program of songs in compliance with demands of the audience. Her superb art of interpretation, her coloring and phrasing, and her beautiful diction were revealed in every song offered. It may be said that those who had desired to hear the Lieder of Schubert, Brahms and Schumann at their best were richly rewarded on this occasion.

Erno Balogh was the accompanist and received enthusiastic recognition of his excellent support in sympathetic and tastefully colored accompaniments. A song by the accompanist, Do Not Chide Me! sung by Mme. Lehmann, won its composer hearty applause.

ATLANTA MUSIC CLUB EVENTS

The first morning program of the Atlanta Music Club was given on October 7, and presented Katheryn Ford, pianist, in an interesting program which demonstrated the Moor Double Keyboard piano. Mrs. Ford chose a program of wide range as to period and composer as well as style and technical difficulties and delighted her audience with pertinent comment and a charming personality. Her competence, as pianist, gave her audience pleasure as well the interest provided by the unusual instrument which we were informed eliminates many technical difficulties and enhances the harmonic content of compositions for the piano by the manifold mechanical devices which distinguish this instrument.

The new officers of the Atlanta Music Club who will guide its destiny through the season, 1936-37, are Mrs. Thad Morrison, president; Mary Nelson Ream, first vice-president; Mrs. Alex C. King, Jr., second vice-president; Lillian Rogers Gilbreath, third vice-president; Margaret Fraser, fourth vice-president; Jane Mattingly, recording secretary; Mrs. J. Clyde Withers, corresponding secretary; and Mrs. Cliff Hatcher, treasurer. Programs by local musicians which will be given throughout the season are in charge of Mrs. Paul Bryan, Mrs. William Elsas, Mrs. J. O'H. Sanders, Martha Galt and Mrs. Edward Worcester, Jr. Visiting artists will include the Roth String Quartet and Artur Schnabel.

ORGAN VESPERS BEGUN

A series of programs of organ music have been launched for four consecutive Sunday afternoons, called "Organ Vespers." These programs are played by Joseph Ragan, organist of All Saints Church and have attracted favorable comment for the excellent music presented and its tasteful interpretation. The last of the series will be sponsored by the Georgia Chapter of the American Guild of Organists of which M. Ethel Beyer is dean.

THIRD PIANO ENSEMBLE CONCERT PLANNED

The next musical event of consequence to be given in Atlanta is the third annual Georgia Piano Ensemble Concert on November 12 at the Erlanger Theater. The program will be given two performances, a matinee and an evening, and is expected to attract many visitors to the city as participants on this year's program are drawn from schools, conservatories and colleges of prominence throughout the state. Dr. Willis A. Sutton, superintendent of Atlanta Schools, has granted to those who attend the concert partial absence from classes on the day of the matinee. Officers of the Georgia Piano ensemble are Mabelle S. Wall, president; Mrs. Paul Bryan, vice-president; Mrs. E. S. Heath, secretary, and Eda Bartholomew, treasurer.

JOINT RECITAL

Robert Harrison, violinist, assisted by J. T. Pittman, pianist, were presented in recital by the Atlanta Conservatory of Music on October 15 at Cable Hall. Mr. Harrison, gifted pupil of George Fr. Lindner, and Mr. Pittman, a pianist of achievement and pupil of Hugh Hodgson, presented a program of scope and breadth. Cecil Burleigh's sonata (from the Life of Saint Paul) was given its first presentation in Atlanta on this occasion. The first movement of Tschaikowsky's concerto in D major (*Allegro moderato*) was the other work in large form to be played. Mr. Harrison, who is only eighteen years old, demonstrated proficient technic, good intonation, and a rich tone which was used to express a temperament of musical sensitivity and emotional warmth. Mr. Pittman, both in the sonata for violin and piano and as accompanist throughout the program, proved to be a pianist of unusual gifts and attainments.

M. S. W.

JEAN TENNYSON,

soprano, is fulfilling opera engagements in Europe until late December. On October 12 and 16 she sang Mimi (Boheme) and Marguerite (Faust) at the Royal Opera of Sofia, to be followed by appearances in Bucharest and Belgrade between October 20 and 30. On November 9 she appears at the Royal Opera of Brno, on November 14 at Gratz. On November 10 and 22 she sings a return engagement of Mimi at Budapest where she interpreted the Puccini heroine this summer. Her contracts also include Mimi at Vienna (December 5) Mimi, Marguerite, and Micaela at Prague, Micaela in Zurich, Thaïs at La Monnaie, Brussels, and Mimi at the Antwerp Royal Opera. A tour of Russia and Italy next spring is also being considered by the singer.

(Photo © G. Maillard-Kesslere.)

Verdi Club Celebrates Composer's Birthday

The annual Verdi Birthday Musicale and Luncheon of the Verdi Club was held at Hotel St. Regis, New York, on October 9, with a thronging attendance. Florence Foster Jenkins, president, introduced Mary Ellen Ryan as chairman, and she in turn presented John Chickering, American tenor. He sang arias from Rigoletto and I Pagliacci, with intensity of feeling, gaining warm applause; later his singing of Ye Moanin' Mountains (Vanderpool), A House on a Hilltop (Charles) and Love Went Riding (Bridge) brought him tumultuous acclaim, so that he was compelled to add two encore items. His temperament and his enunciation gave final authority to his singing, heightened by the able accompaniments of Alice Vaiden. Prince Orbeliani gave a talk on Verdi; Mme. Ryan was heard in her own Hagar, a dramatic sketch; Mary Burdick gave two original poems, and Arthur Weidhaas of the Metropolitan forces gave an interesting talk on The New Regime.

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STUDIO NOTES

ADOLPH ECKSTROM

Adolph Eckstrom officially opened his new vocal studio in Steinway Hall, New York, on October 1. Among his artist-pupils is Maria Silveira, coloratura soprano, who is giving a concert in Providence, R. I., on October 25, with Esther Lundell, pianist, assisting. Miss Silveira recently was guest artist on the Socony radio program out of WTAM, Cleveland. Margaret Adams, soprano, opened at the Versailles, October 15. Jane Cameron, contralto, returned to New York and has resumed her studies with Mr. Eckstrom after spending the summer in Minnesota.

MARION KINGSBURY CERATI

The contest for the William Wade Hinshaw scholarship for vocal study with Marion Kingsbury Cerati of New York takes place on October 31 at the Carl Fischer Recital Hall, New York. Besides the entrants in the contest, Peter Ardizone, tenor, who studies with Mme. Cerati, is to sing a group of numbers.

EDWARD HARRIS

Singers from the studio of Edward Harris, New York vocal coach, are making frequent appearances on the autumn concert and radio lists.

Josephine Antoine, Metropolitan Opera coloratura soprano, who has prepared her season's recital and radio repertoire with Mr. Harris, was heard on October 4 as soloist on the Ford radio hour, under the baton of Fritz Reiner. On October 12, she opened her concert season with a recital in Denver, repeating her program the following night in Colorado Springs, on both occasions accompanied by Mr. Harris.

Reed Kennedy, baritone, has been reengaged as soloist for the Pittsburgh Plate Glass radio series, and is singing on alternate Sundays with the Pittsburgh Symphony Orchestra, under the direction of Antonio Modarelli. Mr. Kennedy is also featured soloist of the Heinz Magazine of the Air, heard three mornings a week over the Columbia network.

Stuart Churchill, tenor, has been engaged as soloist on the Sealtest program, and is heard each Saturday night with Ferde Grofe's orchestra over an NBC network.

Clyde Barrie, Negro baritone, sings three solo programs a week over the Columbia system, and has frequently appeared as guest soloist on commercial programs.

In addition to his coaching, Mr. Harris has been heard as accompanist in several early season concerts. Before going West to play for the Antoine recitals, he substituted on short notice for Stewart Wille, and played for Lawrence Tibbett at the Worcester Festival. In September, he trained the chorus for the new Harbach-Romberg musical show, Forbidden Melody, in which Ruby Mercer, who has coached concert and radio repertoires with Mr. Harris, is heard in a leading role.

HARRY KAUFMAN

Harry Kaufman has returned from a summer in Westport, Conn., teaching, coaching and appearing with the Gordon String Quartet at Music Mountain, Conn., and the Bolognini-Britt-Kaufman Trio. Mr. Kaufman has begun activities at his New York studio in the Hotel St. Hubert, and has started his work as teacher of accompanying and two-piano literature at the Curtis Institute of Music, Philadelphia. One of his graduate pupils, Vladimir Sokoloff, is now touring in Europe as accompanist from Efrem Zimbalist; another graduate student, Bernard Frank, has been engaged to tour with Ruggiero Ricci; Elizabeth Westmoreland is on the Curtis Institute faculty as song coach.

On October 9, 10 and 11 Mr. Kaufman appeared with the Musical Art Quartet at the home of Mrs. John W. Garnett in Baltimore. He played the Schumann and Cesar Franck quintets; the Franck sonata with Sascha Jacobsen; the Rachmaninoff sonata with Marie Romaet-Rosanoff and the Tschaikowsky trio with Mrs. Rosanoff and Mr. Jacobsen.

Early in November the Bolognini-Britt-Kaufman Trio is playing at the Curtis Institute of Music; November 15, the same group appears at the opening concert of the Beethoven Association at Town Hall, New York, and also next month Mr. Kaufman plays a solo piano program for the Southport, Conn., Women's Music Club. In January Mr. Kaufman will play the Rachmaninoff concerto (No. 2) with the Hartford (Conn.) Symphony Orchestra, with Jacques Gordon conducting.

LOUIS DORNAY and BETSY CULP

The first Soiree Intime of the season at the Dornay-Culp Studios, New York, is scheduled for October 26, when a program of operatic excerpts has been arranged. The singers are Louis Dornay, Suzanne Laval, Grayce Albert, Robert Miller, John Graeber, Edwin Ern, Sataneg Simsarian, Dorothy Kirsten, Morton Bowe, Lucille Manners, Robert Miller, Joseph Matzner and Eddie Albert; with Betsy Culp at the piano. The second Soiree Intime takes place on November 22, presenting a song and oratorio list.

MAUDE DOUGLAS TWEEDY

Maude Douglas Tweedy has reopened her New York studio after a summer of teaching at her camp in the Adirondacks. Among the artist-pupils who were with her this summer were Jeanne Palmer, soprano of the Russian Opera; Florence Girton Hartman, professor of singing at the Syracuse University; Agnes Long, soprano; Ruth Krug, contralto, soloist at St. Mary's Episcopal Church in Brooklyn; and Alvina Stulpin, soprano.

(Apeda photo)
MAUDE DOUGLAS TWEEDY

Miss Palmer appeared in The Czar's Bride at the Lewisohn Stadium in New York last summer, also at Cornell University in a concert with Frank Chatterton at the piano. She is now on a concert tour with engagements in Texas, Missouri, Iowa, Kansas and Oklahoma. Florence Hartman is to be soloist in the opening concert of the Syracuse Morning Musciales. Agnes Long was heard in a group of songs in the ballroom of the Pennsylvania Hotel, October 5. Enoch Light, baritone and orchestra leader, is at the Hotel McAlpin, New York, with his orchestra for the season, playing in the grillroom. He is also heard on WOR twice a week.

SOLON ALBERTI

Solon Alberti has returned to New York after a summer of teaching in Hollywood and elsewhere in the West. He has opened new headquarters for his New York studio. Activities of some of his pupils include: Anne Judson, contralto, is soloist at Central Synagogue and Central Christian Church, New York. Margaret McCulloch, contralto, participated in a Brahms program in New York. Nita Gale, soprano, gave a recital at the State Agricultural College in Logan, Utah; she is soloist at Central Christian Church, New York. Lorne Grant, tenor, sang the part of Don Jose in Carmen at White Plains on October 8; together with Donald Walter and Trevor Clarke, tenors, and Phillip Crosbie, baritone, he is heard on the Gillette Safety Razor program every Sunday evening on WABC; all these are also soloists at the Central Christian Church. Lucy Atkinson, mezzo-soprano, is teacher of voice at the Chicago Conservatory of Music. Lester Luther, basso, holds the position of teacher of voice at Chicago Conservatory of Music, and Rose Mendelson, soprano, teaches in Chicago and is soloist at a synagogue. Rad Robinson, tenor, is a member of the King's Men quartet appearing every Sunday on the Paul Whiteman radio hour. Jeanne Samter Heinz, soprano, is presenting costume recitals. Sally Knight, pianist, is accompanist for many artists in recital and on the radio. Lucy Remley, contralto, gave recitals in Denver and Waukegen, Ill., last summer. Kay Boyd Remly, tenor, is head of the music department in Nampa, Ida., and teaches voice there and in Boise.

MRS. A. THEODORE GAILLARD

The autumn season is under way at Mrs. A. Theodore Galliard's studio of piano teaching in New York. The Friday evening studio musicales are again a feature of this teacher's work with her students. The first of these events for this season took place on October 16. Mrs. Gaillard is planning several individual recitals to be given by some of her outstanding pupils. The first is scheduled for next month, presenting Leona Knopf, seven-year-old pianist, who is to play a program of Bach, Kuhlau, Mozart, Beethoven, Chopin and a group of moderns.

Chamlees Booked for Recitals

Among the current engagements of Ruth Miller Chamlee, soprano, and Mario Chamlee, tenor, are joint recitals in Buffalo, N. Y., and Steubenville, O.

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GLORIA SWANSON and TORD BENNER

in Hollywood, talking over a recent WPA orchestra concert which Mr. Benner conducted. He has decided to locate on the Pacific coast and will not finish a world tour that he was making. Mr. Benner comes from Norrköping, Sweden, where he was conductor and artistic director of the Norrköping Orkesterförening.

MARIO CHAMLEE

flying into Chicago on an American Airlines plane. He is to open the opera season there. (Metropolitan News Photo.g

SUGI MACHI,

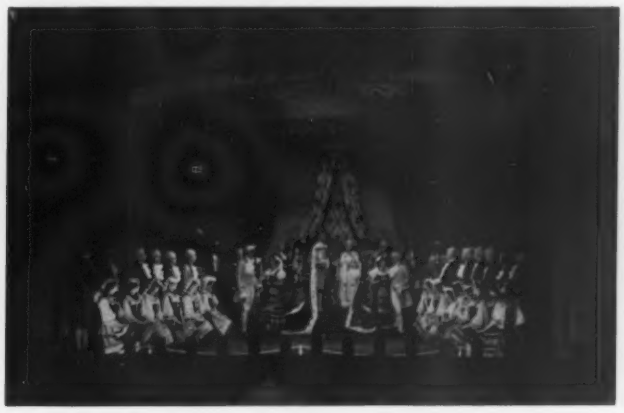
Japanese prima donna, sang the title rôle of Madam Butterfly on October 18 at the Del Mar Club, Santa Monica, Cal. Mme. Machi has been booked for many engagements in Texas this season by Robert L. Hollinshead, manager. She appears at San Diego, Cal., in November. (Photo by Izuo Studio.)

THREE BRITISH ARTISTS

who are coming to America this season. Ethel Bartlett and Rae Robertson, two-piano team (seated) and John Barbirolli, engaged to conduct the New York Philharmonic Orchestra.

MILDRED DILLING

and Lady Kenneth Lee at the latter's country home, Lukyns, in Surrey, England, where the harpist was a house guest during her visit to Europe last summer.



FRANK ST. LEGER

rehearsing the production of Gilbert and Sullivan operetta, The Gondoliers, which he directed this summer in the annual festival at Central City, near Denver, Colo. The stage settings were by Pancho Gates.

SYLENKA,

interpreter of Spanish dances, spent the summer in Switzerland, at Hertenstein. She is now in Paris. Her programs this season will present some of her recent creations.

GRACE BUSH,

of Los Angeles, was awarded first prize last June by the League of American Pen Women for her poem, May Night. She also received a second prize award for a short story, The Well of Saint Joseph. Three of Mme. Bush's songs were sung at the Hollywood Bowl in August at the National Convention of Nurses. These were The Divine Pastoral, Lead, Kindly Light, and Pleading. (Photo by Hemenway Studio.)

HAROLD HURLBUT,

vocal specialist of Hollywood, announces that Dorothy Studebaker, mezzo-soprano, has been engaged to broadcast daily by the new Los Angeles Herald-Express radio station KEHE. Erik Rhodes, RKO contract feature player, has had his contract option renewed and will sing in his next picture. Noah Beery, Jr., has had his contract option renewed by Universal Studios.

LILY DJANEL,

soprano of the Paris Opera, spent part of her vacation at the Salzburg Festival, the rest in the Tyrol. The photograph shows her in Tyrolian costume, at St. Gilgen.

GENE SCHILLER,

coach and accompanist, has returned to New York. Besides regular coaching she accompanied Amy Ellerman, contralto, at the Dickens Society, and is to be at the piano for this same artist on November 2 at an appearance before the Sorosis at the Waldorf-Astoria, New York. Her plans include out-of-town engagements.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Arnold Genthe, N. Y.

FRANK SHERIDAN

Pianist

Soloist with the New York Philharmonic-Symphony Orchestra, December 5 and 6